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1922

INGS, PAINTINGS, ETCHINGS AND LITHOGRAPHS

BY

JAMES ABBOTT McNEILL WHISTLER

INCLUDING PROPERTY FROM THE ESTATE OF

WILLIAM HEINEMANN, ESQ., DECEASED

FORMERLY OF LONDON, ENGLAND

ETCHINGS BY BUHOT, HADEN, ZORN

AND OTHER ENGRAVERS

FROM VARIOUS COLLECTIONS, INCLUDING THAT OF

MISS SUSAN MINNS OF BOSTON, MASS.

MEZZOTINTS IN COLOR BY S. ARLENT EDWARDS

FROM THE ESTATE OF THE LATE

MRS. ANNA M. ROMAINE OF NEW YORK CITY

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

ON FRIDAY, JANUARY 13TH, 1922

AT 8:15 O'CLOCK IN THE EVENING

UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK CITY



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

1922
Jan. 13
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ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

ENTRANCE, 6 EAST 23RD STREET

BEGINNING MONDAY, JANUARY 9TH, 1922

AND CONTINUING UNTIL THE TIME OF SALE

DRAWINGS, PAINTINGS, ETCHINGS AND LITHOGRAPHS
BY JAMES ABBOTT McNEILL WHISTLER

ALSO ETCHINGS BY BUHOT, HADEN, ZORN, HAIG, AND

COLOR MEZZOTINTS BY S. ARLENT EDWARDS

INCLUDING PROPERTIES FROM

THE ESTATE OF W. HEINEMANN, ESQ., DECEASED, OF LONDON

THE ESTATE OF THE LATE MRS. ANNA M. ROMAINE

AND MISS SUSAN MINNS OF BOSTON, MASS.

L. 83006

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF PARTIES HEREINAFTER DESIGNATED

ON FRIDAY, JANUARY 13TH, 1922

AT 8:15 O'CLOCK IN THE EVENING

AT THE AMERICAN ART GALLERIES



JAMES ABBOTT McNEILL WHISTLER

LA MÈRE GÉRARD

Painting in Oils

[No. 214]

ILLUSTRATED CATALOGUE OF
DRAWINGS, PAINTINGS, ETCHINGS AND LITHOGRAPHS
BY JAMES ABBOTT McNEILL WHISTLER
ALSO ETCHINGS BY BUHOT, HADEN, ZORN, HAIG, AND
COLORED MEZZOTINTS BY S. ARLENT EDWARDS
INCLUDING PROPERTIES FROM
THE ESTATE OF W. HEINEMANN, ESQ., DECEASED, OF LONDON
THE ESTATE OF THE LATE MRS. ANNA M. ROMAINE
AND MISS SUSAN MINNS OF BOSTON, MASS.

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF VARIOUS PARTIES HEREINAFTER DESIGNATED
ON FRIDAY, JANUARY 13TH, 1922
AT 8:15 O'CLOCK IN THE EVENING

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

STATEMENT OF OWNERSHIP

The Important Collection of Etchings, Drawings, and Paintings by James A. McNeill Whistler, the Property of THE ESTATE OF WILLIAM HEINEMANN, ESQ., Deceased, formerly of London, England, and sold by order of the Public Trustee, is herein catalogued under items, Numbers,—168, 169, 170, 173, 174, 177, 178, 179, 180, 181, 183, 184, 185, 186, 187, 189, 191, 192, 193, 195, 196, 197, 198, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212 and 214.

NOTE: The following is an excerpt from a letter of Sir George Lewis to Mr. Pennell of October 29, 1920.

"When Mr. Heinemann made his will a short time ago he wished me to insert a clause as follows:

"I desire my trustee to have any Whistler pictures I may possess at the time of my death dispatched to the United States of America and there sold for the benefit of my estate."

The Property of MRS. W. STEELE GRAY is herein catalogued under item Number,—135.

A Collection of Mezzotints Printed in Color by S. Arlent Edwards from the Estate of the late MRS. ANNA M. ROMAINE, sold by order of Richard Condon, Esq., Executor, is herein catalogued under items, Numbers,—1, 2, 3, 4, 5, 6, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 36, 37, 38 and 104.

A Collection of Etchings by Axel Herman Haig, the Property of MR. THOMAS M. ROBERTSON, of New York City, is herein catalogued under items, Numbers,—131, 132, 133, 134, 136, 137, 138 and 139.

An Important Collection of Oil Paintings and Watercolors by James A. McNeill Whistler, obtained by the late Thomas Hepp of Cornwall, England, from Val Prinsep, R. A., a very old and close friend of the artist. Later owned by MR. THOMAS C. HEPP of Cornwall, England, is herein catalogued under items, Numbers,—215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231 and 232.

Etchings sold by order RICHARD ELY, Attorney, are herein catalogued under items, Numbers,—39, 41, 120, 140, 141, 164, 167, 172, 188 and 190.

A Consignment of Etchings, the Property of AN ENGLISH GENTLEMAN, sold by his order, is herein catalogued under items, Numbers,—40, 42, 46, 47, 48, 49, 50, 51, 53, 54, 55, 56, 57, 66, 67, 68, 69, 70, 74, 75, 80, 81, 82, 83, 84, 85, 86, 88, 91, 92, 93, 94, 95, 97, 100, 101, 102, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 148, 149, 150, 151, 152, 153, 154, 155, 156, 161, 162, 163, 165, 166, 171, 175, 176, 194 and 199.

A Fine Collection of Buhot Etchings, Consigned by MISS SUSAN MINNS of Boston, and sold by her order, is herein catalogued under items, Numbers,—43, 44, 45, 52, 58, 59, 60, 61, 62, 63, 64, 65, 71, 72, 73, 76, 77, 78, 79, 87, 89, 90, 96, 98, 99, 103, 142, 143, 144, 145, 146, 147, 157, 158, 159, 160 and 182.

Colored Mezzotints by S. Arlent Edwards, consigned by MR. W. P. TRUESDALE of New York City, sold by his order are herein catalogued under items, Numbers,—8, 9, and 35.

An Important Whistler Painting the Property of AN ENGLISH GENTLEMAN, sold by order of a noted English Agency is herein catalogued under item, Number,—213.

Conditions of Sale

1. Rejection of Bids. Any bid which is not commensurate with the value of the article offered or which is merely a nominal or fractional advance may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

2. The Buyer. The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for resale the lot so in dispute.

3. Identification and Part Payment by Buyer. The name of the buyer of each lot shall be given immediately on the sale thereof and, when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

Payment at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the opinion of the auctioneer be put up again and resold.

4. Risk After Purchase. Title passes upon the fall of the auctioneer's hammer and thereafter neither the consignor nor the Association is responsible for the loss or any damage to any article occasioned by theft, fire, breakage or any cause.

5. Delivery of Purchases. Delivery of *any* purchases will be made only upon payment of the total amount due for *all* purchases at the sale.

Deliveries will be made at the place of sale or at the storage warehouse to which purchases may have been removed.

Deliveries at the American Art Galleries will be made only between the hours of nine a. m. and one p. m. on sales' days and on other days—except holidays, when no deliveries will be made—between the hours of nine a. m. and five p. m.

Deliveries at places of sale other than the American Art Galleries will be made only during the forenoon following the day of sale unless by special notice or arrangement to the contrary.

Deliveries at the Storage warehouse to which goods may have been sent will be made on any day other than holidays between the hours of nine and five.

Deliveries of any purchases of small articles likely to be lost or mislaid may be made at the discretion of the auctioneer during the session of the sale at which they were sold.

6. Storage in Default of Prompt Payment and Calling for Goods. Articles not paid for in full and either not called for by the purchaser or delivered upon his or her order by noon of the day following that of the sale will be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

NOTE: The limited space of the Delivery Rooms of the Association makes the above requirements necessary, and it is not alone for the benefit of the Association, but also for that of its patrons, whose goods otherwise would have to be so crowded as to be subject to damage and loss.

7. Shipping. Boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

8. Guaranty. The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

9. Buying on Order. Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale *except* that in the event of purchases consisting of one or more books for one who has not himself or through his agent been personally at the exhibition or sale, any book may be returned within ten days of the date of sale and will be refunded the purchase money therefor, if the book in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale or any session thereof will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

AMERICAN ART ASSOCIATION
American Art Galleries
Madison Square South
New York City

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF

VARIOUS PARTIES HEREINBEFORE DESIGNATED

NOTABLE ETCHINGS, DRAWINGS, PAINTINGS, LITHOGRAPHS

BY JAMES A. MCNEILL WHISTLER, AND PRINTS BY OTHER ARTISTS

FRIDAY EVENING, JANUARY 13th, AT 8:15 O'CLOCK

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Revived the art of color printing from a mezzotint plate—done in one printing and without any retouching, as it was practiced a hundred years ago by the English engravers. His work has great depth and brilliancy of tone.

NOTICE. The S. Arlent Edwards Prints herein catalogued, Numbers 7 to 38 inclusive, are all fine impressions, and in perfect condition. Each subject is within an artistic hand-carved gilt or antique-bronzed frame.

EDWARDS, S. ARLENT

1. BAPTISTA TORNABUONI. *Mezzotint, printed in colors.*
After the painting by Ghirlandaio. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 18; width, 12 inches. Framed.

EDWARDS, S. ARLENT

2. COUNTESS SPENCER. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 12¾; width, 10 inches. Framed.

EDWARDS, S. ARLENT

3. DUKE AND DUCHESS OF CUMBERLAND. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 17½; width, 12¾ inches. Framed.

EDWARDS, S. ARLENT

4. ELVIRA. *Mezzotint, printed in colors.*
After the painting by P. della Francesca. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 15½; width, 10½ inches. Framed.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

5. EMMA (Lady Hamilton). *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, $12\frac{3}{4}$; width, 10 inches. Framed.

EDWARDS, S. ARLENT

6. FRANÇOIS II (Dauphin of France). *Mezzotint, printed in colors.*
After the painting by J. Clouet. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, $12\frac{5}{8}$; width, $10\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

7. THE GARDEN PARTY. *Mezzotint, printed in colors.*
After the painting by Lancet. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 17; width, $16\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

8. A GENTLEMAN OF BRUGES. *Mezzotint, printed in colors.*
After the painting by Memling. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 16; width, $11\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

9. GEORGE WASHINGTON. *Mezzotint, printed in colors.*
Sharpless, fecit,—S. Arlent Edwards, Sculpsit,—Published 1899, by J. Percy Sabin, 80 Nassau St. New York. FINE IMPRESSION, with the inscription. Marked, *Trial in colors before the use of the ground color,—J. Percy Sabin, publisher.*
Height, $9\frac{3}{8}$; width, $7\frac{1}{8}$ inches. Framed.

EDWARDS, S. ARLENT

10. INNOCENCIA. *Mezzotint, printed in colors.*
After the painting by Greuze. Signed Artist's Proof. *Edition limited to 125 copies.*
Height, 11; width, 8 inches. Framed.

EDWARDS, S. ARLENT

11. LA BELLE FERRONNIÈRE. *Mezzotint, printed in colors.*
After the painting by Leonardo da Vinci. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, $14\frac{1}{2}$; width, $12\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

12. LE DAUPHIN. *Mezzotint, printed in colors.*
After the painting by Mme. Le Brun. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, $9\frac{1}{8}$; width, $5\frac{1}{4}$ inches. Framed.



S. ARLENT EDWARDS

BOTTICELLI MADONNA

[No. 21]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

13. LADY COWPER. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. *Edition limited
to 225 copies.*
Height, 10; width, $8\frac{1}{8}$ inches. Framed.

EDWARDS, S. ARLENT

14. LADY DUDGEON. *Mezzotint, printed in colors.*
After the painting by Raeburn. Signed Artist's Proof. *Edition limited
to 225 copies.*
Height, $20\frac{1}{2}$; width, 11 inches. Framed.

EDWARDS, S. ARLENT

15. LADY HALLETT. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. *Edition
limited to 135 copies.*
Height, $14\frac{3}{4}$; width, 7 inches. Framed.

EDWARDS, S. ARLENT

16. LADY MULGRAVE. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. *Edition
limited to 225 copies.*
Height, $5\frac{5}{8}$; width, $4\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

17. LADY SHEFFIELD. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. *Edition
limited to 135 copies.*
Height, $14\frac{3}{4}$; width, 7 inches. Framed.

EDWARDS, S. ARLENT

18. LOUISE DE BOURBON (Duchesse du Maine). *Mezzotint, printed in colors.*
After the painting by Mignard. Signed Artist's Proof. *Edition limited
to 225 copies.*
Height, $16\frac{3}{4}$; width, $13\frac{5}{8}$ inches. Framed.

EDWARDS, S. ARLENT

19. LUCREZIA TORNABUONI. *Mezzotint, printed in colors.*
After the painting by Botticelli. Signed Artist's Proof. *Edition limited
to 225 copies.*
Height, $14\frac{5}{8}$; width, $11\frac{5}{8}$ inches. Framed.

EDWARDS, S. ARLENT

20. LUDOVICA TORNABUONI. *Mezzotint, printed in colors.*
After the painting by Ghirlandaio. Signed Artist's Proof. *Edition limited
to 175 copies.*
Height, $12\frac{3}{4}$; width, $8\frac{3}{4}$ inches. Framed.



S. ARLENT EDWARDS

MONA LISA

[No. 24]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

EDWARDS, S. ARLENT

21. MADONNA. *Mezzotint, printed in colors.*
After the painting by Botticelli. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 18 $\frac{3}{8}$; width, 12 $\frac{1}{2}$ inches. Framed.
[See Illustration]

EDWARDS, S. ARLENT

22. MADONNA. *Mezzotint, printed in colors.*
After the painting by Lippi. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 17 $\frac{1}{4}$; width, 10 $\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

23. MADONNA. *Mezzotint, printed in colors.*
After the painting by Perugino. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 14 $\frac{3}{8}$; width, 12 $\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

24. MONA LISA. *Mezzotint, printed in colors.*
After the painting by Leonardo da Vinci. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 18 $\frac{3}{8}$; width, 13 $\frac{1}{4}$ inches. Framed.
[See Illustration]

EDWARDS, S. ARLENT

25. MRS. LLOYD. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 20 $\frac{3}{4}$; width, 11 $\frac{1}{4}$ inches. Framed.

EDWARDS, S. ARLENT

26. MRS. NORTON. *Mezzotint, printed in colors.*
After the painting by Gainsborough. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 15 $\frac{7}{8}$; width, 7 $\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

27. MRS. WELLS. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. *Edition limited to 135 copies.*
Height, 8; width, 6 inches. Framed.

EDWARDS, S. ARLENT

28. THE MUSIC LESSON. *Mezzotint, printed in colors.*
After the painting by Lancret. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 17 $\frac{3}{8}$; width, 17 $\frac{3}{8}$ inches. Framed.

Sale, Friday Evening, January 13th

EDWARDS, S. ARLENT

29. NATURE. (The Calmady Children.) *Mezzotint, printed in colors.*
After the painting by Lawrence. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 13¾; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

30. PATIENCE. (Mrs. Drummond Smith.) *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 12¾; width, 10 inches. Framed.

EDWARDS, S. ARLENT

31. PLAYMATES. *Mezzotint, printed in colors.*
After the painting by Reynolds. Signed Artist's Proof. *Edition limited to 125 copies.*
Height, 7⅝; width, 5¾ inches. Framed.

EDWARDS, S. ARLENT

32. PORTRAIT OF A LADY. *Mezzotint, printed in colors.*
After the painting by Ambrogio de Predis. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, 12¾; width, 8⅝ inches. Framed.
Erroneously called "Beatrice d'Este" and attributed to Leonardo da Vinci.

EDWARDS, S. ARLENT

33. PRINCESS BEAUJOLAIS. *Mezzotint, printed in colors.*
After the painting by Nattier. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 18; width, 13¾ inches. Framed.

EDWARDS, S. ARLENT

34. SYMPATHY. *Mezzotint, printed in colors.*
After the painting by Greuze. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 14⅝; width, 11¾ inches. Framed.

EDWARDS, S. ARLENT

35. LUCREZIA TORNABUONI. *Mezzotint, printed in colors.*
After the painting by Botticelli. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, 13⅞; width, 10⅞ inches. Framed.

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EDWARDS, S. ARLENT

36. MRS. WELLS. *Mezzotint, printed in colors.*
After the painting by Romney. Signed Artist's Proof. *Edition limited to 135 copies.* Early impression, printed on thin paper.
Height, 6; width, $4\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

37. VISIT TO THE BOARDING SCHOOL. *Mezzotint, printed in colors.*
After the painting by Morland. Signed Artist's Proof. *Edition limited to 175 copies.*
Height, $17\frac{3}{8}$; length, 22 inches. Framed.

EDWARDS, S. ARLENT

38. WILLIAM, PRINCE OF ORANGE. *Mezzotint, printed in colors.*
After the painting by Van Dyck. Signed Artist's Proof. *Edition limited to 225 copies.*
Height, $18\frac{1}{2}$; width, $12\frac{1}{8}$ inches. Framed.

OTTO H. BACHER

Modern American Etcher

BACHER, OTTO H.

39. TWO SHIPS, VENICE. *Etching.*
Signed Artist's Proof. Fine Impression, printed on India paper. In perfect condition.
Height, $3\frac{3}{8}$; length, $9\frac{3}{8}$ inches.

EUGÈNE BÉJOT

Contemporary French etcher. Born at Paris in 1865.

BÉJOT, EUGÈNE

40. LA SEINE AU PONT DES ST. PÈRES, PARIS. *Etching.*
Signed in pencil,—*Eugène Béjot.* FINE IMPRESSION, printed in brown ink, on Japan paper. Margins slightly rubbed.
Height, $9\frac{7}{8}$; length, $13\frac{3}{4}$ inches.

FRANK BRANGWYN

Contemporary English painter and etcher. Born in London in 1867.

BRANGWYN, FRANK

41. TOUR DE FAURE. *Etching.*
Signed in pencil, *Frank Brangwyn.* FINE IMPRESSION, in fine condition.
Height, $9\frac{3}{4}$; length, $13\frac{1}{2}$ inches. Framed.

FELIX BUHOT

French etcher, born at Valognes, 1847; died in Paris, 1898. "The technic of Buhot is assuredly far from being simple. But he is free. He is not the slave of rules and formulas; he has not the least respect for arbitrary laws; he blends and mixes all the different means used for obtaining effects in black and white—whether by cutting into or corroding the plate. He is not the slave of any one implement."—Léonce Bénédict.

BUHOT, FELIX

42. LE SOIR. *Etching.*

Bourcard, No. 9.

After Corot.

FINE IMPRESSION, printed on Japan paper. In perfect condition.

Height, 5½; length, 6½ inches.

UN GRAIN À TROUVILLE. *Etching.*

Boucard, No. 122.

FINE IMPRESSION, on Holland paper, in perfect condition.

Height, 5¾; length, 8¾ inches.

Together, 2 pieces.

BUHOT, FELIX

43. EAUX-FORTES ORIGINALES ET D'APRÈS DIVERS. *Etchings.*

Boucard, Nos. 5, 16, 24, 52, 53, 54, 58, 60, 65, 66, 123.

Eleven etchings by Buhot,—Au Fil de l'Eau; Vase Etain Laque; Biberon en Faïence d'Oiron; Le Poisson Volant; Cabinet de Lecture au Japon; Quatre Anons dans Un Pré; Cacoletière Assise; Un Jeune Voyou; En Province; Le Couvre-Feu; and a destroyed impression of the Matinée d'Hiver. All good impressions.

Together, 11 pieces, various sizes, about 6 by 9 inches.

BUHOT, FELIX

44. JAPONISME. *Etchings.*

Boucard, Nos. 11–20.

A series of ten etchings, including title-page, of Japanese objects in the collection of *Monsieur Ph. Burty*. ALL FINE PROOFS, printed on Holland paper with wide margins. Copy No. 33, in the original portfolio. In perfect condition.

BUHOT, FELIX

45. MA PETITE VILLE. *Aquatint and Drypoint.*

Boucard, No. 27. Second State of three.

Signed on the plate with the initials, *F. B.*, date 1872 and "Après la pluie" in lower left corner. BEAUTIFUL PROOF, printed on "Van Gelder" paper, with large margins. In perfect condition.

Height, 4⅝; length, 6¼ inches.

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

BUHOT, FELIX

46. MA PETITE VILLE. *Aquatint and Drypoint.*
Bourcard, No. 27. Third State of three.
FINE IMPRESSION, printed on heavy Holland paper. With dedication in
ink,—*A Monsieur Philippe Burty—hommage d'un premier essai d'Eau*
Forte, Tokub. In perfect condition.
Height, 4; length, $5\frac{3}{4}$ inches.
From the Burty and Barrion Collections.

BUHOT, FELIX

47. L'ETANG DE LA BIÈVRE. *Etching and Aquatint.*
Bourcard, No. 43. First State, before the plate was Aquatinted, and the
second State with the Aquatint work added.
Signed in pencil and with the red owl stamp. Fine impressions, printed on
Holland paper. In perfect condition.
Height, 3; width, $2\frac{3}{4}$ inches.
Together, 2 pieces.

BUHOT, FELIX

48. EX LIBRIS DE LÉON LEREY. *Etching and Aquatint.*
Bourcard, No. 51.
Signed,—*Felix Buhot.* VERY FINE IMPRESSION, in perfect condition.
Height, $4\frac{1}{2}$; length, 7 inches.
AU BORD DE LA MER. *Etching.*
Bourcard, No. 46.
After Louise Abbema. FINE IMPRESSION, in perfect condition.
Height, $4\frac{1}{2}$; length, $6\frac{5}{8}$ inches.
Together, 2 pieces.

BUHOT, FELIX

49. L'ENTRÉE DE LANDMER. *Etching.*
Bourcard, No. 57.
Signed with the red owl stamp. FINE PROOF, printed in brown ink, on a
greenish colored paper. In perfect condition.
Height, 3; length, $7\frac{1}{4}$ inches.

BUHOT, FELIX

50. PLUIE ET PARAPLUIE. *Etching.*
Bourcard, No. 68. Second State of two.
FINE IMPRESSION, printed in brown ink
on Holland paper. In perfect condition.
Height, $4\frac{5}{8}$; width, $3\frac{1}{8}$ inches.

BUHOT, FELIX

51. PLUIE ET PARAPLUIE. *Etching.*
Bourcard, No. 68. Second State of two.
FINE IMPRESSION, printed in black ink on Holland paper. In perfect con-
dition.
Height, $4\frac{5}{8}$; width, $3\frac{1}{8}$ inches.

Sale, Friday Evening, January 13th

BUHOT, FELIX

52. UNE MATINÉE D'AUTOMNE. *Etching and Aquatint.*
Bourcard, No. 71. Second State of two.
Signed on the plate, and with the red owl stamp. VERY FINE IMPRESSION,
printed on parchment. In perfect condition.
Height, $4\frac{1}{4}$; length, $6\frac{3}{8}$ inches.

BUHOT, FELIX

53. UNE MATINÉE D'AUTOMNE. *Etching and Aquatint.*
Bourcard, No. 71.
FINE IMPRESSION, printed on Holland paper. In perfect condition.
Height, $4\frac{1}{2}$; length, $6\frac{3}{8}$ inches.

BUHOT, FELIX

54. UNE MATINÉE D'AUTOMNE. *Etching and Aquatint.*
Bourcard, No. 71.
FINE IMPRESSION, printed on Holland paper. In perfect condition.
Height, $4\frac{1}{2}$; length, $6\frac{3}{8}$ inches.

BUHOT, FELIX

55. L'ANGÉLUS. *Etching and Drypoint.*
Bourcard, No. 72. Fourth State of four.
FINE IMPRESSION on Holland paper. In perfect condition.
Height, $5\frac{7}{8}$; width, $4\frac{3}{8}$ inches.

BUHOT, FELIX

56. SPLEEN ET IDÉAL. *Etching and Drypoint.*
Bourcard, No. 73.
Signed on the plate. FINE IMPRESSION, printed on Holland paper. In
perfect condition.
Height, $6\frac{3}{8}$; width $3\frac{1}{2}$ inches.
From the Philippe Burty Collection.

BUHOT, FELIX

57. SPLEEN ET IDÉAL. *Etching and Drypoint.*
Bourcard, No. 73.
Signed on the plate. FINE IMPRESSION, printed on Holland paper. In
perfect condition.
Height, $6\frac{3}{8}$; width, $3\frac{1}{2}$ inches.

BUHOT, FELIX

58. LES GARDIENS DU LOGIS, OU LES AMIS DU SALTIMBANQUE. *Etching and Drypoint.*
Bourcard, No. 76. Second State, before height of plate was changed to
 $3\frac{1}{8}$ inches.
Stamped on lower margin with the red owl stamp. BEAUTIFUL IMPRES-
SION, printed on green ribbed paper. In perfect condition. *Only five
proofs taken in this state.*
Height, $3\frac{3}{8}$; length, $4\frac{1}{2}$ inches.

Sale, Friday Evening, January 13th

BUHOT, FELIX

63. LETTRES DE MON MOULIN. *Etchings.*

Bourcard, Nos. 109–113. FIRST STATES, before the marginal sketches and Aquatint were added.

Five subjects, illustrations to "Lettres de Mon Moulin" par *Alphonse Daudet*. VERY FINE SET. Titles as follows.

No. 109. Title, Lettres de Mon No. 111. Le Secret du Maître
Moulin. Cornille.

No. 110. La Diligence de Beaucaire. No. 112. Le Curé de Cucugnan.
No. 113. Les Vieux.

Printed on Holland paper. No. 110 signed in pencil,—*Premier Etat, Felix Buhot*; Nos. 112 and 113, signed with the red owl stamp. In perfect condition. Mounted along edges on heavy Japan mounts.

Height of each, 7; width, $4\frac{1}{2}$ inches.

Together, 5 pieces. [Set.]

BUHOT, FELIX

64. LETTRES DE MON MOULIN. *Etchings.*

Bourcard, Nos. 109–113.

Subjects same as preceding. SUPERB SET. PROOFS OF THE FINISHED STATES, with the Aquatint and the symphonic marginal sketches added.

Printed on Holland paper, signed on the plates and with the red owl stamp. In perfect condition. Mounted along edges on heavy Japan mounts.

Height of each, 7; width, $4\frac{1}{2}$ inches.

Together, 5 pieces. [Set.]

BUHOT, FELIX

65. LETTRES DE MON MOULIN. *Etchings.*

Bourcard, Nos. 109–113.

Subjects same as preceding. SUPERB SET. PROOFS OF THE FINISHED STATES, with the Aquatint and the symphonic marginal sketches added.

Printed on Japan paper, and signed on the plate. In perfect condition. Height of each, 7; width, $4\frac{1}{2}$ inches.

Together, 5 pieces. [Set.]

BUHOT, FELIX

66. UN GRAIN À TROUVILLE. *Etching.*

Bourcard, No. 122. First State of four.

Signed on the plate, very fine impression printed on Japan paper. In perfect condition.

Height, $5\frac{1}{2}$; length, 8 inches.

BUHOT, FELIX

67. L'EMBARCADÈRE, TROUVILLE. *Etching and Drypoint.*

Bourcard, No. 126. Third State of three.

Signed in pencil,—*Felix Buhot*. FINE PROOF with the red owl stamp, printed on heavy Holland paper. In perfect condition.

Height, $7\frac{3}{4}$; width, $10\frac{7}{8}$ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

BUHOT, FELIX

68. LA FÊTE NATIONALE AU BOULEVARD CLICHY. *Etching*.
Bourcard, No. 127. Third State of four.
Signed in pencil,—*Felix Buhot*, also pencil dedication to *G. Bigot*. VERY FINE IMPRESSION, printed on heavy Holland paper. In perfect condition.
Height, 12½; width, 9¾ inches.

BUHOT, FELIX

69. LA FÊTE NATIONALE AU BOULEVARD CLICHY. *Etching and Aquatint*.
Bourcard, No. 127. Fourth State, with the additional work on margin.
Signed in pencil, *Felix Buhot*. VERY FINE IMPRESSION, printed on Japan paper. Margins slightly rubbed.
Height, 12½; width, 9¾ inches.
From the Tricaud Collection.

BUHOT, FELIX

70. L'HIVER À PARIS OU LA NEIGE À PARIS. (À la Place Breda.) *Etching and Aquatint*.
Bourcard, No. 128. Third State of five.
Signed,—*Felix Buhot*. FINE IMPRESSION, printed on Holland paper. In perfect condition.
Height, 9¾; length, 13⅝ inches.

BUHOT, FELIX

71. L'HIVER À PARIS OU LA NEIGE À PARIS. (À la Place Breda.) *Etching and Aquatint*.
Bourcard, No. 128. Third State of five.
Signed on the plate,—*Felix Buhot, Paris, 1879*. VERY FINE PROOF, with the following etched in lower left and right corners, "L'Art" and "L'Hiver de 1879 à Paris." In perfect condition.
Height, 10; length, 13⅝ inches.

BUHOT, FELIX

72. L'HIVER À PARIS OU LA NEIGE À PARIS. (À la Place Breda.) *Etching and Aquatint*.
Bourcard, No. 128. Fifth State of five.
Signed on the lower margin, in pencil,—*Felix Buhot*. AN EXTREMELY FINE IMPRESSION, printed on heavy Holland paper, with large margins.
In perfect condition. Marked *Proof "No. 2."*
Height, 10; length, 13⅝ inches.

BUHOT, FELIX

73. LA PLACE PIGALLE EN 1878. *Etching and Aquatint*.
Bourcard, No. 129. Fifth State of five.
Signed on the plate,—*F. B. 1878*, and with the red owl stamp. FINE IMPRESSION, with the two inserts in the upper right corner. In fine condition.
Height, 9½; length, 13¾ inches.



FELIX BUHOT
UNE JETTÉE. EN ANGLETERRE
[No. 76]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

BUHOT, FELIX

74. PLACE PIGALLE EN 1878. *Etching and Aquatint.*
Bourcard, No. 129. Fifth State of five.
Signed,—*Felix Buhot*. VERY FINE IMPRESSION, with the red owl stamp,
printed on Holland paper, in perfect condition.
Height, $9\frac{1}{2}$; length, $13\frac{3}{8}$ inches.

BUHOT, FELIX

75. UN DÉBARQUEMENT EN ANGLETERRE. *Etching and Aquatint.*
Bourcard, No. 130. Fifth State of five.
Signed,—*Felix Buhot*. Good impression, with the red owl stamp. In
perfect condition.
Height, $11\frac{3}{8}$; width, $7\frac{1}{8}$ inches.

BUHOT, FELIX

76. UNE JETTÉE EN ANGLETERRE. *Drypoint and Aquatint.*
Bourcard, No. 132. Second State of four.
Signed on the plate with the initials,—*F. B.* VERY FINE PROOF, printed
on China paper, inlaid. With pencil dedication,—*A Monsieur T. Fillon,*
devotedly, Felix Buhot. In perfect condition.
Height, $11\frac{3}{4}$; width, $7\frac{7}{8}$ inches.

[See Illustration]

BUHOT, FELIX

77. LES PETITES CHAUMIÈRES. *Etching and Aquatint.*
Bourcard, No. 149. Early Trial Proof.
Impression taken from the plate, showing the subject in Aquatint only,
before the signature and monogram or any of the etched lines were
added. In perfect condition.
Height, 4; length, $5\frac{3}{8}$ inches.

BUHOT, FELIX

78. LES PETITES CHAUMIÈRES. *Etching and Aquatint.*
Bourcard, No. 149. Fourth State of four.
Signed on the plate and on lower margin, in pencil,—*Felix Buhot*. A curi-
ous impression, printed from the plate after it had been wiped almost
dry, giving the effect of a proof printed from a lithographic stone. In
perfect condition.
Height, 4; length, $5\frac{3}{8}$ inches.

BUHOT, FELIX

79. LES PETITES CHAUMIÈRES. *Etching and Aquatint.*
Bourcard, No. 149. Fourth State of four.
Signed on the plate,—*Felix Buhot*, and with the red owl stamp on the
lower margin. An extremely fine impression, printed on parchment.
In perfect condition.
Height, 4; length, $5\frac{3}{8}$ inches.

BUHOT, FELIX

80. LES PETITES CHAUMIÈRES. *Etching and Aquatint.*

Bourcard, No. 149. Counter Proof.

Signed in pencil,—*Felix Buhot*. Good impression, on Japan paper. In the artist's handwriting below lower plate-mark,—*Coutre-épreuve à l'essence*. In perfect condition.

Height, $3\frac{7}{8}$; length, $5\frac{1}{2}$ inches.

BUHOT, FELIX

81. LES GRANDES CHAUMIÈRES. *Etching and Drypoint.*

Bourcard, No. 150. Fourth State of four. Early Proof, before additional drypoint work.

Signed, *Felix Buhot*. FINE IMPRESSION, printed in brown ink on Holland paper. In perfect condition.

Height, $5\frac{1}{2}$; length, $10\frac{3}{4}$ inches.

BUHOT, FELIX

82. LES GRANDES CHAUMIÈRES. *Etching and Drypoint.*

Bourcard, No. 150. Fourth State of four.

Signed,—*Felix Buhot*. VERY FINE PROOF, with the red owl stamp, printed on French paper. In perfect condition.

Height, $5\frac{1}{2}$; length, $10\frac{5}{8}$ inches.

BUHOT, FELIX

83. LA PETITE MARINE,—SOUVENIR DE MEDWAY. *Etching and Aquatint.*

Bourcard, No. 153. Fifth State of five.

Signed,—*Felix Buhot*. FINE PROOF, with the red owl stamp, printed on heavy Holland paper. In perfect condition.

Height, $6\frac{1}{2}$; length, $8\frac{5}{8}$ inches.

BUHOT, FELIX

84. LE PETIT ENTERREMENT. *Etching and Aquatint.*

Bourcard, No. 154. Second State of two.

Signed with the red owl stamp. FINE IMPRESSION, printed in blue ink, on French paper. In perfect condition.

Height, $3\frac{3}{8}$; length, $4\frac{5}{8}$ inches.

BUHOT, FELIX

85. MATINÉE D'HIVER SUR LES QUAIS. *Etching.*

Bourcard, No. 158. First Trial Proof.

Good impression, printed on Holland paper, with a proposed remarque drawn on lower plate mark by the artist. In perfect condition.

Height, $10\frac{1}{4}$; length, $13\frac{3}{4}$ inches.

BUHOT, FELIX

86. MATINÉE D'HIVER SUR LES QUAIS. *Etching and Aquatint.*

Bourcard, No. 158. Fifth State of five.

Signed, *Felix Buhot*. VERY FINE IMPRESSION, with the red owl stamp, printed in brown ink, on Japan paper. In perfect condition.

Height, $9\frac{3}{4}$; length, $13\frac{7}{8}$ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

BUHOT, FELIX

87. LES ESPRITS DES VILLES MORTES. *Etching and Aquatint.*
Bourcard, No. 160. Third State of five, with false margin.
Signed in pencil,—*Felix Buhot*. FINE IMPRESSION, printed in brown ink, on dark brown prepared paper, margin unfinished, has only a few sketches on sides and top, the following title is written in Buhot's handwriting,—*Au dessus des Monts à Travers les prés, les Vents apaisés du Soir, Nuages de feu des Cieux diaprés, Perisprits humains nous venons revoir, Legeres cohortes qu'emportent, Les vieux clochers des Villes Mortes.* In perfect condition.
Height, 13; length, 17 $\frac{5}{8}$ inches.

BUHOT, FELIX

88. LES ESPRITS DES VILLES MORTES. *Etching.*
Bourcard, No. 160. Counter Proof.
Good impression, in good condition; Also a proof of the symphonic margin, used on the "Baie de St-Malo;" and a reproduction of the fifth state of the "La Falaise de Baie de St-Malo."
Height, 11 $\frac{1}{2}$; length, 15 $\frac{3}{8}$ inches.
Together, 3 pieces.

BUHOT, FELIX

89. LES ESPRITS DES VILLES MORTES. *Etching and Aquatint.*
Bourcard, No. 160. Fifth State of five.
Signed under margin, with the red owl stamp. SUPERB PROOF, printed in brown ink, on Japan paper. With false margin printed separately and laid over print, also in brown ink, on heavy Holland paper. In perfect condition.
Height, 13 $\frac{1}{2}$; length, 17 $\frac{1}{2}$ inches.

BUHOT, FELIX

90. LE HIBOU. THE OWL. *Etching and Aquatint.*
Bourcard, No. 161.
Signed on the lower margin, in pencil,—*Felix Buhot*. FINE IMPRESSION, printed on "papier essencé."
Margins broken and print torn in a few places.
Height, 17 $\frac{3}{8}$; width, 12 $\frac{3}{4}$ inches.

BUHOT, FELIX

91. LA PLACE DES MARTYRS ET DA TAVERNE DU BAGNE. *Etching.*
Bourcard, No. 163. First state of three.
Signed in pencil,—*Felix Buhot*. VERY FINE IMPRESSION, printed on prepared paper. In perfect condition.
Height, 13 $\frac{3}{8}$; length, 17 $\frac{3}{4}$ inches.
From the Beurdeley Collection.

BUHOT, FELIX

92. LA FALAISE. BAIE DE SAINT-MALO. *Etching, Aquatint and Drypoint.*
Bourcard, No. 165. Second State of five.
VERY FINE IMPRESSION, printed in black ink, on heavy Holland paper.
In perfect condition.
Height, 9; length, 11 $\frac{5}{8}$ inches.



FELIX BUHOT

LA FALAISE

[No. 93]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

PHILIBERT LOUIS DEBUCOURT

French painter and engraver. Born in Paris, 1755; died at Belleville, in 1832.

DEBUCOURT, PHILIBERT LOUIS

104. QU'AS TU FAIT?—QUE VAS TU FAIRE? *Stipple engravings, printed in colors.*
Signed on the plate,—*Dessiné et gravé par P. L. Debucourt.* Fine impressions, with the titles, corners stretched over a cardboard mount, otherwise in perfect condition. *Rare.*
Height, 11 $\frac{3}{8}$; width, 8 $\frac{1}{8}$ inches.
Together, 2 pieces. [Pair.] Framed.

WILLIAM JACOBSZ DELFF

Born, 1580; died, 1638.

DELFF, WILLIAM JACOBSZ

105. CHRISTIAN DUKE OF BRUNSWICK. *Engraving.*
Good impression, with the inscription, cracked and repaired in a few places, mounted on a thin board.
Height, 14 $\frac{7}{8}$; width, 11 $\frac{1}{2}$ inches.

H. FANTIN-LATOURE

FANTIN-LATOURE, H.

106. VENUS ANADYOMENE. *Lithograph.*
Signed on the stone,—*L. Fantin.* FINE IMPRESSION, on heavy Japan paper. In perfect condition.
Height, 15; width, 11 $\frac{1}{8}$ inches.

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher. Born at London, 1848; died there in 1910. President of the "Royal Society of Painter Etchers."

HADEN, SIR FRANCIS SEYMOUR

107. KENSINGTON GARDENS. (The Small Plate.) *Etching.*
Harrington, No. 12.
Signed in pencil,—*Seymour Haden.* FINE IMPRESSION. In perfect condition.
Height, 6 $\frac{1}{4}$; width, 4 $\frac{5}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

108. EGHAM LOCK. *Etching.*
Harrington, No. 16. Second State of three.
Signed in pencil,—*Seymour Haden.* VERY FINE IMPRESSION. In perfect condition. Published as No. XIII, in "Etudes a l'eau-forte." 1865.
Height, 6; length, 8 $\frac{7}{8}$ inches.



SIR FRANCIS SEYMOUR HADEN

THREE SISTERS

[No. 122]

*Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.*

HADEN, SIR FRANCIS SEYMOUR

109. ON THE TEST. *Drypoint.*

Harrington, No. 20.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect condition.

Height, 6; length, 9 inches.

HADEN, SIR FRANCIS SEYMOUR

110. KIDWELLY TOWN. *Etching.*

Harrington, No. 24.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect condition.

Height, $5\frac{3}{4}$; length, $8\frac{3}{4}$ inches.

HADEN, SIR FRANCIS SEYMOUR

111. KENSINGTON GARDENS. (The Larger Plate.) *Etching.*

Harrington, No. 28. Second State of two.

Signed in pencil,—*Seymour Haden*. VERY FINE IMPRESSION, printed on India paper. In perfect condition. Published in "A selection of Etchings by the Etching Club." 1865.

Height, 8; width $4\frac{7}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

112. KENSINGTON GARDENS. (The Larger Plate.) *Etching.*

Harrington, No. 28. Second State of two.

Signed in pencil,—*Seymour Haden*. Good impression, printed on India paper. In good condition. Published in "A selection of Etchings by the Etching Club." 1865.

Height, 8; width, $4\frac{7}{8}$ inches.

From the W. S. Brough Collection.

HADEN, SIR FRANCIS SEYMOUR

113. SHERE MILL POND. (The Small Plate.) *Etching.*

Harrington, No. 37. Only PUBLISHED STATE.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION, on Holland paper. In perfect condition.

Height, $4\frac{1}{2}$; length, $6\frac{5}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

114. DUNDRUM RIVER. *Etching.*

Harrington, No. 49. Second State of two.

Signed on the plate,—*Seymour Haden*. FINE IMPRESSION, printed on India paper. In perfect condition. Published in "Etching for the Art Union of London by the Etching Club," 1872.

Height, 6; width, $5\frac{1}{2}$ inches.

HADEN, SIR FRANCIS SEYMOUR

115. NEWCASTLE IN EMLYN. *Etching.*

Harrington, No. 62.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION, in perfect condition. Published as No. XX in "Etudes a l'eau-forte." 1865.

Height, $4\frac{1}{2}$; length, $5\frac{7}{8}$ inches.



AXEL HERMAN HAIG

MT. ST. MICHEL

[No. 131]

*Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.*

HADEN, SIR FRANCIS SEYMOUR

116. HOUSE OF THE SMITH. *Etching.*

Harrington, No. 63.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect condition. Published as No. XVIII in "Etudes à l'eau-forte." 1865.

Height, $4\frac{1}{2}$; length, 6 inches.

HADEN, SIR FRANCIS SEYMOUR

117. KENARTH, SOUTH WALES. *Etching.*

Harrington, No. 64. Only Published State.

Signed in pencil,—*Seymour Haden*. BEAUTIFUL IMPRESSION. In perfect condition. Published as No. II, in "Etudes à l'eau-forte." 1865.

Height, $4\frac{1}{2}$; length, $5\frac{7}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

118. KILGAREN CASTLE. *Etching.*

Harrington, No. 65.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect condition. Published as No. XVII in "Etudes à l'eau-forte." 1865.

Height, $4\frac{1}{2}$; length, $5\frac{7}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

119. LITTLE CALAIS PIER. *Etching.*

Harrington, No. 98.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION, plate mark and margin cracked and repaired.

Height, 3; length, $6\frac{1}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

120. THE MOAT HOUSE. *Etching.*

Harrington, No. 114. Second State of two.

Signed in pencil,—*Seymour Haden*. BEAUTIFUL IMPRESSION, printed in brown ink, on Holland paper. In perfect condition.

Height, $5\frac{3}{8}$; length, $8\frac{3}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

121. HARRY KELLEY'S PUTNEY. *Etching and drypoint.*

Harrington, No. 117. Only Published State.

Signed in pencil,—*Seymour Haden*. VERY FINE IMPRESSION, on Japan paper. In perfect condition.

Height, $4\frac{3}{8}$; length, 7 inches.

HADEN, SIR FRANCIS SEYMOUR

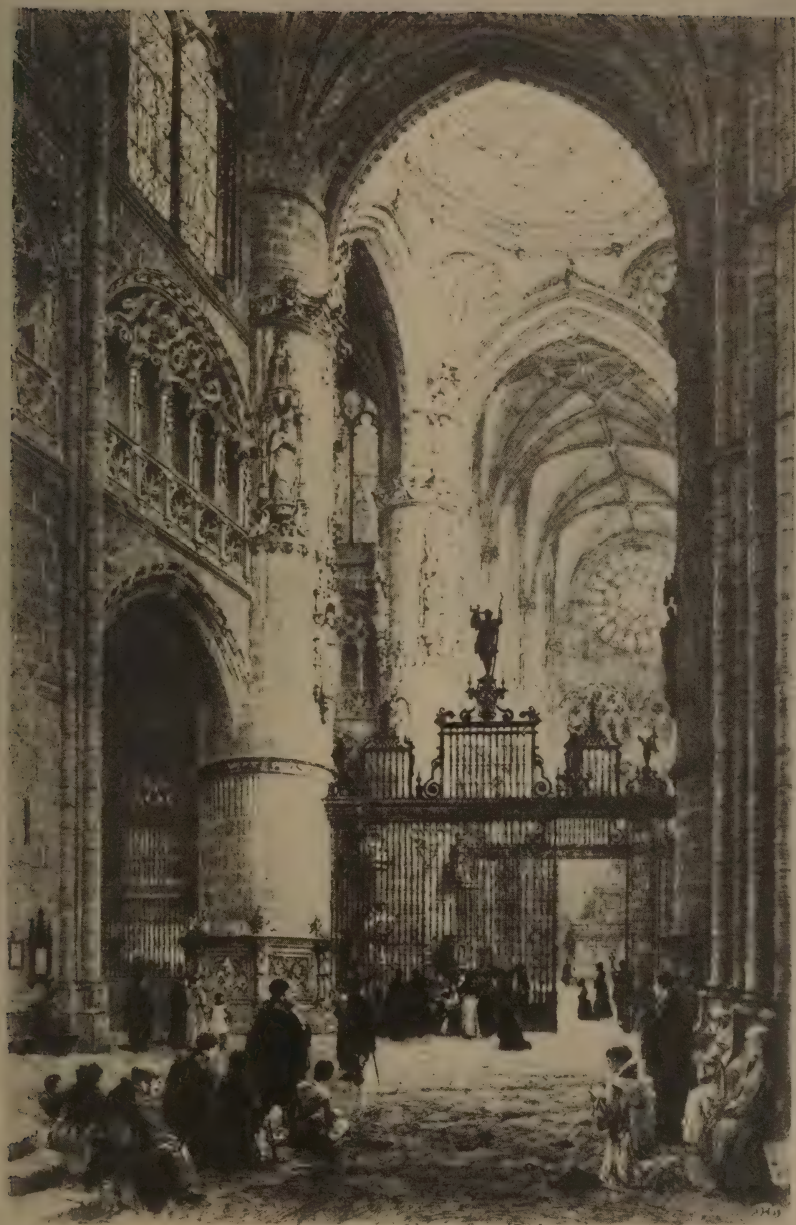
122. THE THREE SISTERS. *Etching.*

Harrington, No. 129. Second State of two.

Signed in pencil,—*Seymour Haden*. BEAUTIFUL IMPRESSION on Holland paper. In perfect condition.

Height, $5\frac{1}{2}$; length, $8\frac{1}{4}$ inches.

[See Illustration]



AXEL HERMAN HAIG
INTERIOR OF BURGOS CATHEDRAL
[No. 133]

*Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.*

HADEN, SIR FRANCIS SEYMOUR

123. THE THREE SISTERS. *Etching.*

Harrington, No. 129. Second State of two.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION, printed on heavy
Holland paper. In perfect condition.

Height, $5\frac{1}{2}$; length, $8\frac{1}{4}$ inches.

HADEN, SIR FRANCIS SEYMOUR

124. BREAKING UP OF THE AGAMEMNON. *Etching.*

Harrington, No. 145.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION, printed by Gould-
ing, and in his handwriting,—“*I like this impression very much,*” *F.*
Goulding Imp. In perfect condition.

Height, $7\frac{1}{2}$; length, 16 inches.

HADEN, SIR FRANCIS SEYMOUR

125. IFFLEY MILL. *Etching.*

Harrington, No. 146. Only Published State.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect con-
dition.

Height, $5\frac{1}{2}$; length, $8\frac{3}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

126. THE POOL DORNIE. *Etching.*

Harrington, No. 158. Second State of two.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect con-
dition.

Height, $6\frac{1}{4}$; length, $10\frac{1}{2}$ inches.

HADEN, SIR FRANCIS SEYMOUR

127. CHALLOW FARM. *Drypoint.*

Harrington, No. 175. Only Published State.

Signed in pencil,—*Seymour Haden*. FINE IMPRESSION. In perfect con-
dition.

Height, 6; length, $8\frac{7}{8}$ inches.

HADEN, SIR FRANCIS SEYMOUR

128. A SALMON RIVER. *Etching and Mezzotint.*

Harrington, No. 226.

Signed in pencil,—*Seymour Haden*. VERY FINE IMPRESSION, printed on
Holland paper. In perfect condition.

Height, $4\frac{5}{8}$; length, $6\frac{1}{4}$ inches.

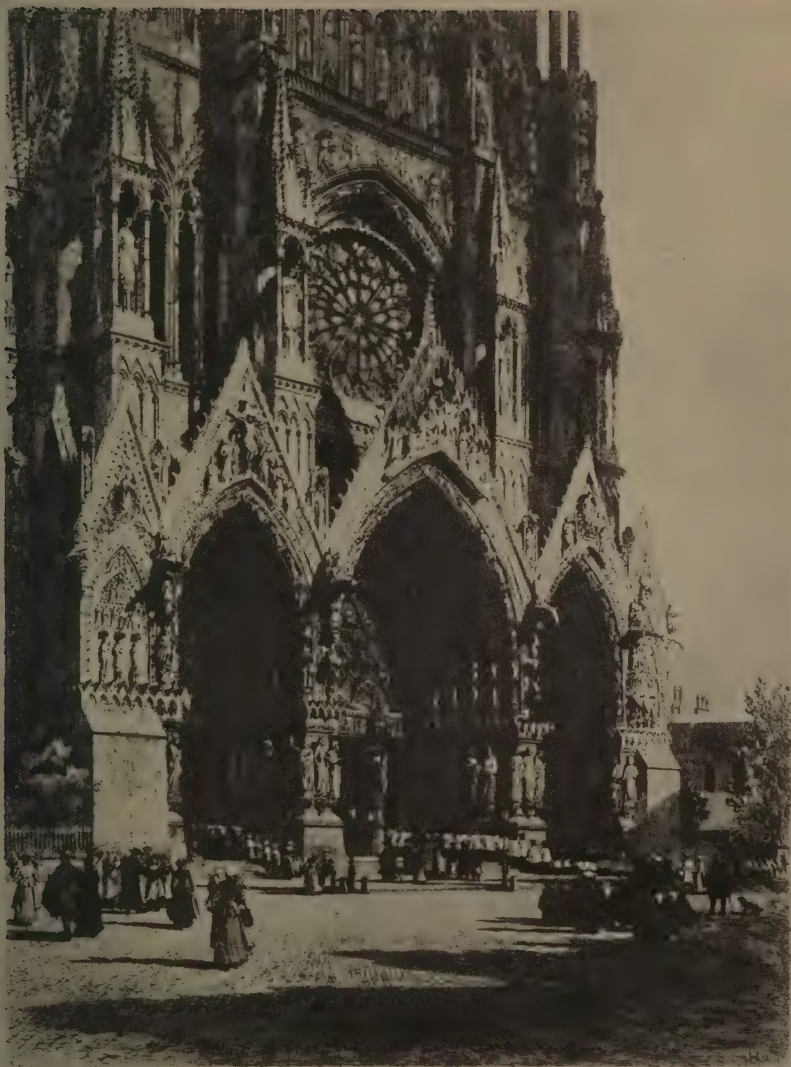
HADEN, SIR FRANCIS SEYMOUR

129. GRAYLING FISHING. *Mezzotint.*

Harrington, No. 241.

Signed in pencil,—*Seymour Haden*. VERY FINE IMPRESSION, printed
on Holland paper. In perfect condition.

Height, $7\frac{3}{8}$; length, $11\frac{1}{2}$ inches.



AXEL HERMAN HAIG
PORTALS OF RHEIMS CATHEDRAL
[No. 134]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

HADEN, SIR FRANCIS SEYMOUR

130. HAUNT OF THE MOSQUITO. *Mezzotint.*

Harrington, No. 243. Only Published State.

Signed in pencil,—*Seymour Haden*. VERY FINE IMPRESSION, printed on

A. C. L. paper. In perfect condition.

Height, 6; length, $8\frac{7}{8}$ inches.

HAIG, AXEL HERMAN

Noted Swedish Etcher: Born on the Island of Gotland.

HAIG, AXEL HERMAN

131. MONT ST. MICHEL. *Etching.*

Armstrong, No. 27.

Signed Artist's Proof. BEAUTIFUL IMPRESSION. In perfect condition.

Edition limited to 500 proofs.

Height $34\frac{1}{4}$; width, $24\frac{1}{2}$ inches. Framed.

[See Illustration]

HAIG, AXEL HERMAN

132. LIMBURG ON THE LAHN. *Etching.*

Armstrong, No. 50.

Signed Artist's Proof. FINE IMPRESSION, paper slightly toned, otherwise
in fine condition. *Edition limited to 650 proofs.*

Height, $34\frac{1}{4}$; width $24\frac{1}{2}$ inches. Framed.

HAIG, AXEL HERMAN

132A. PAMPELUNA BRIDGE. RETURNING FROM THE FAIR. *Etching.*

Armstrong, No. 55.

Signed Artist's Proof. FINE IMPRESSION, paper slightly toned. *Edition
limited to 700 proofs.*

Height, $25\frac{3}{4}$; length, $36\frac{1}{2}$ inches. Framed.

HAIG, AXEL HERMAN

133. INTERIOR, BURGOS CATHEDRAL. *Etching.*

Armstrong, No. 65.

Signed Artist's Proof. FINE IMPRESSION, printed on heavy paper,
which is toned from age, and has a cardboard stain across the top,
otherwise in fine condition. *Edition limited to 500 proofs.*

Height, $27\frac{1}{4}$; width, $17\frac{3}{4}$ inches. Framed.

[See Illustration]

HAIG, AXEL HERMAN

134. PORTALS OF RHEIMS CATHEDRAL. *Etching.*

Armstrong, No. 94.

Signed Artist's Proof. BEAUTIFUL RICH PROOF, printed in brown ink,
on Japan paper. In perfect condition. *Edition of 325 proofs printed.*

Height, $24\frac{1}{2}$; width, 18 inches. Framed.

[See Illustration]

Sale, Friday Evening, January 13th

HAIG, AXEL HERMAN

135. INTERIOR, AMIENS CATHEDRAL. *Etching.*

Armstrong, No. 98.

Signed Artist's Proof. FINE IMPRESSION. In perfect condition. *Edition of 450 proofs printed.*

Height, $27\frac{3}{8}$; width, $18\frac{3}{4}$ inches. Framed in gold.

HAIG, AXEL HERMAN

136. DURHAM CATHEDRAL, INTERIOR. *Etching.*

Armstrong, No. 99.

Signed Artist's Proof. BEAUTIFUL RICH IMPRESSION, printed in brown ink on Japan paper. In perfect condition. *Edition limited to 425 proofs.*

Height, $24\frac{5}{8}$; width, $17\frac{1}{4}$ inches. Framed.

HAIG, AXEL HERMAN

137. ST. MARK'S, VENICE, EXTERIOR. *Etching.*

Armstrong, No. 126.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Edition limited to 350 proofs.*

Height, $23\frac{1}{4}$; length $31\frac{1}{4}$ inches. Framed.

HAIG, AXEL HERMAN

138. ST. GILLES, ARLES: THE BASILICA. *Etching.*

Armstrong, No. 127.

Signed Artist's Proof. FINE IMPRESSION, paper stained in places, otherwise in fine condition. *Edition limited to 625 proofs.*

Height, $28\frac{1}{2}$; width, $19\frac{3}{4}$ inches. Framed.

HAIG, AXEL HERMAN

139. NOTRE DAME, PARIS. *Etching.*

Armstrong, No. 137.

Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition. *Edition limited to 350 proofs.*

Height, $22\frac{1}{4}$; length 31 inches. Framed.

ALBANY E. HOWARTH

HOWARTH, ALBANY E.

140. INTERIOR OF DURHAM CATHEDRAL. *Etching.*

Signed Artist's Proof. BEAUTIFUL IMPRESSION, in perfect condition.

Height, $24\frac{1}{2}$; width, 17 inches.

HOWARTH, ALBANY E.

141. GATEWAY OF ST. JOHN'S COLLEGE. OXFORD. *Etching.*

Signed Artist's Proof. FINE IMPRESSION, in perfect condition.

Height, $11\frac{7}{8}$; width, $7\frac{3}{4}$ inches.

*Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.*

VICTOR HUGO

HUGO, VICTOR

142. L'ÉCLAIR. *Etching.*

Signed on the plate,—*Victor Hugo, 1868.* FINE IMPRESSION, printed on Holland paper. In perfect condition.
Height, $8\frac{1}{2}$; width, $5\frac{3}{4}$ inches.

CHARLES JACQUE

Celebrated French painter and etcher. Born in Paris, 1813; died, 1894.

JACQUE, CHARLES

143. COWS IN A POOL. *Etching.*

Signed on the plate,—*Ch. Jacque, 1850.* FINE IMPRESSION, printed on Holland paper. In perfect condition.
Height, $8\frac{1}{4}$; length, $10\frac{7}{8}$ inches.

THE RETURN HOME. *Etching.*

Signed on the plate,—*Ch. Jacque, 1850.* FINE IMPRESSION, printed on India paper. In perfect condition.
Height, 4; length, $7\frac{1}{4}$ inches.
Together, 2 pieces.

JACQUE, CHARLES

144. FARM YARD SCENES, LANDSCAPES, ETC. *Etchings.*

Twelve small etchings, nine by Jacque and three etched after his paintings. Subjects represent,—Farm Yard Scenes, Tavern Interiors, Landscapes, and Interiors. All fine impressions, in fine condition.
Together, 12 pieces, various sizes about $2\frac{1}{2} \times 4\frac{1}{2}$ inches.

JACQUE, CHARLES

145. THE SINGERS. *Etching.*

Signed on the plate,—*Ch. Jacque.* FINE IMPRESSION, trimmed to the printed surface.
Height, $14\frac{3}{8}$; width, $12\frac{1}{8}$ inches.

THE SMOKER. *Etching.*

Signed on the plate,—*Ch. Jacque, 1849.* Good impression, printed on plate paper, in fine condition.
Height, $8\frac{1}{4}$; width, $6\frac{1}{4}$ inches.

LÉON JACQUE

French etcher of the Nineteenth Century.

JACQUE, LÉON

146. LANDSCAPES. *Etchings.*

Collection of Nine Etchings, Subjects represent,—Landscapes, Farm Yard scenes, and work on the farm. ALL FINE PROOFS, in fine condition.
Together, 9 pieces, various sizes, about 6 by 9 inches.

JACQUE, LÉON

147. LANDSCAPES. *Etchings.*

Collection of Ten Etchings. Subjects represent,—Landscapes, Farm Yard scenes, and work on the farm. *ALL FINE PROOFS.* In fine condition. Together, 10 pieces, various sizes, about 6 by 9 inches.

ALPHONSE LEGROS

Celebrated French painter and etcher. Born at Dijon, 1837; died, 1911.

LEGROS, ALPHONSE

148. THE DEATH OF ST. FRANCIS. *Etching.*

Malassis, No. 56.

Signed in pencil,—*A. Legros.* FINE IMPRESSION. In perfect condition.

Height, $7\frac{1}{2}$; length, $11\frac{3}{8}$ inches.

LEGROS, ALPHONSE

149. LE MOUTON RETROUVÉ. *Etching.*

Malassis, No. 86.

Signed in pencil,—*A. Legros.* FINE IMPRESSION, printed on Holland paper
In perfect condition.

Height, $16\frac{1}{2}$; width, $12\frac{1}{4}$ inches.

LEGROS, ALPHONSE

150. LA PÊCHE À LA TRUBLE. *Etching.*

Malassis, No. 90.

Signed in pencil,—*A. Legros.* Good impression, in good condition.

Height, $5\frac{7}{8}$; length, $7\frac{7}{8}$ inches.

LEGROS, ALPHONSE

151. LES FAISEURS DE FAGOTS. *Etching.*

Malassis, No. 182.

Signed in pencil,—*A. Legros.* Good impression, has tear in lower margin,
repaired.

Height, 15; width, $10\frac{7}{8}$ inches.

LEGROS, ALPHONSE

152. SINBAD LE MARIN. *Etching.*

Malassis Supplement, No. 482.

Signed in pencil,—*A. Legros.* FINE IMPRESSION. In perfect condition.

Height, $7\frac{1}{8}$; width, $5\frac{3}{4}$ inches.

LEGROS, ALPHONSE

153. HEALING THE SICK. *Etching.*

Signed in pencil,—*A. Legros.* FINE IMPRESSION. In perfect condition.

Height, $8\frac{7}{8}$; length, $11\frac{3}{8}$ inches.

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

AUGUSTE LEPÈRE

Contemporary French etcher.

LEPÈRE, AUGUSTE

154. L'ABREUVOIR AU PONT MARIE, PARIS. *Etching.*

Signed on the plate. Good impression, in good condition; also, a Proof on India paper of Lalanne's etching, "Poplars Near Amiens;" and a Proof of Jacque's *drypoint*, "Le Bonne Compagnée."

Together, 3 pieces, various sizes about 6 x 9¼ inches.

JAMES MCBEY

Contemporary Scotch etcher.

MCBEY, JAMES

155. THE SHOWER. *Drypoint.*

Signed in ink,—*James McBev*. BEAUTIFUL IMPRESSION, marked No. XVII. In perfect condition.

Height, 7½; length, 12¾ inches.

DONALD SHAW MACLAUGHLAN

Contemporary American etcher. Born in Canada, 1876.

MACLAUGHLAN, DONALD SHAW

156. A VENETIAN NOONTIDE. *Etching.*

Signed in pencil,—*D. Shaw MacLaughlan*. VERY FINE IMPRESSION. In perfect condition.

Height, 9¾; length, 11½ inches.

CHARLES MERYON

Celebrated French etcher. Born in Paris in 1821; died there in 1868.

MERYON, CHARLES

157. LE MINISTÈRE DE LA MARINE. *Etching.*

Deltail, No. 45.

Signed on the plate with the monogram,—*C. M.* FINE IMPRESSION, printed on French ribbed paper. In perfect condition.

Height, 6½; width, 5¾ inches.

MERYON, CHARLES

158. L'ANCIEN LOUVRE DU CÔTÉ DE LA SEINE. *Etching.*

Delteil, No. 53.

Signed on the plate,—*Gravé par C. M. 1866—Peint par R. Zeeman.*

BEAUTIFUL IMPRESSION, printed in brown ink on green paper. In perfect condition; also *copy* of "Notre Dame."

Height, 5½; length, 9⅝ inches.

Together, 2 pieces.

MERYON, CHARLES

159. LE MINISTÈRE DE LA MARINE. *Etching.*

Delteil, No. 45.

Signed on the plate,—*Meryon, sculp.* Good impression, with the title, publishers name and address. In fine condition.

Height, $6\frac{1}{2}$; width, $5\frac{3}{4}$ inches.

RÉBUS. *Etching.*

Delteil, No. 101.

Signed on the plate,—*C. M. fecit 1863.* FINE IMPRESSION, with the inscription, in fine condition.

Height, $11\frac{3}{8}$; width, $4\frac{7}{8}$ inches.

LE PAVILLON DE MADEMOISELLE ET UNE PARTIE DU LOUVRE. *Etching.*

Delteil, No. 9.

Signed on the plate,—*C. Meryon, after Zeeman.* Good impression, in good condition.

Height, $5\frac{1}{4}$; length, $9\frac{5}{8}$ inches.

Together, 3 pieces.

FRÉDÉRIC RÉGAMEY

French illustrator and etcher. Born in Paris in 1851.

RÉGAMEY, FRÉDÉRIC

160. LANDSCAPES AND FIGURES. *Etchings.*

Eight etchings by Régamey, done to illustrate "Victor Hugo"; also, Landscape etching by *Howard*; and a landscape etching by *Valknar*. All good impressions in good condition.

Together, 11 pieces, various sizes about 4 by 8 inches.

FRANK SHORT

Contemporary English etcher and mezzotinter. Born at London in 1857.

SHORT, FRANK

161. A SILVER TIDE. *Aquatint.*

Signed in pencil,—*Frank Short.* FINE IMPRESSION. In perfect condition.

Height, 6; length, 9 inches.

SHORT, FRANK

162. BELLINZONA, ON THE ROAD TO LOCARNO. *Aquatint.*

After Turner. Signed in pencil,—*Frank Short.* FINE PROOF, marked by the artist,—*Early working proof.* In perfect condition.

Height, 8; length, $9\frac{3}{4}$ inches.

SHORT, FRANK

163. THE CHURCH AT KAMPEN. *Etching.*

Signed in pencil,—*Frank Short.* FINE IMPRESSION. In perfect condition.

Height, $5\frac{1}{2}$; length, $7\frac{7}{8}$ inches.

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

LUCAS VAN LEYDEN

Early German engraver. Born in Leyden in 1494; died in 1533.

VAN LEYDEN, LUCAS

164. ADAM AND EVE. *Engraving.*

Bartsch, No. 8.

Signed on the plate with the monogram and date,—“*L. 1519*”. FINE
IMPRESSION. In perfect condition.

Height, $4\frac{5}{8}$; width, $2\frac{3}{4}$ inches.

From the Alfred Morrison collection.

ANDERS ZORN

Swedish painter and etcher of note. Born at Moa in Dalecarlia, in 1860.

ZORN, ANDERS

165. MME. SIMON. *Etching.*

Delteil, No. 66.

Signed on the plate. Good impression, with the stamp of *Ed. Sagot, Paris*.
In perfect condition.

Height, $9\frac{3}{8}$; width, $6\frac{3}{8}$ inches.

ZORN, ANDERS

166. ST. GAUDENS AND HIS MODEL. *Etching.*

Delteil, No. 111.

Signed in pencil,—*Zorn*. Good impression, printed on French paper. In
perfect condition.

Height, $5\frac{3}{8}$; length, $7\frac{3}{4}$ inches.

ZORN, ANDERS

167. DANCE AT GOPSMOR. *Etching.*

Delteil, Supplement, No. 272.

Signed in pencil,—*Zorn*. FINE IMPRESSION. In perfect condition.

Height, $11\frac{1}{8}$; width, $7\frac{1}{2}$ inches.

JAMES ABBOTT McNEILL WHISTLER

Celebrated American painter and etcher. Born in Lowell, Mass., in 1834, died in London in 1903. “All his work is alike—perfect. It has only been produced under different circumstances and is an attempt to render different effects or situations. Therefore the methods vary, but the results are always the same—great. The greatest, most perfect, as a whole, that any etcher has ever accomplished.”—JOSEPH PENNELL.

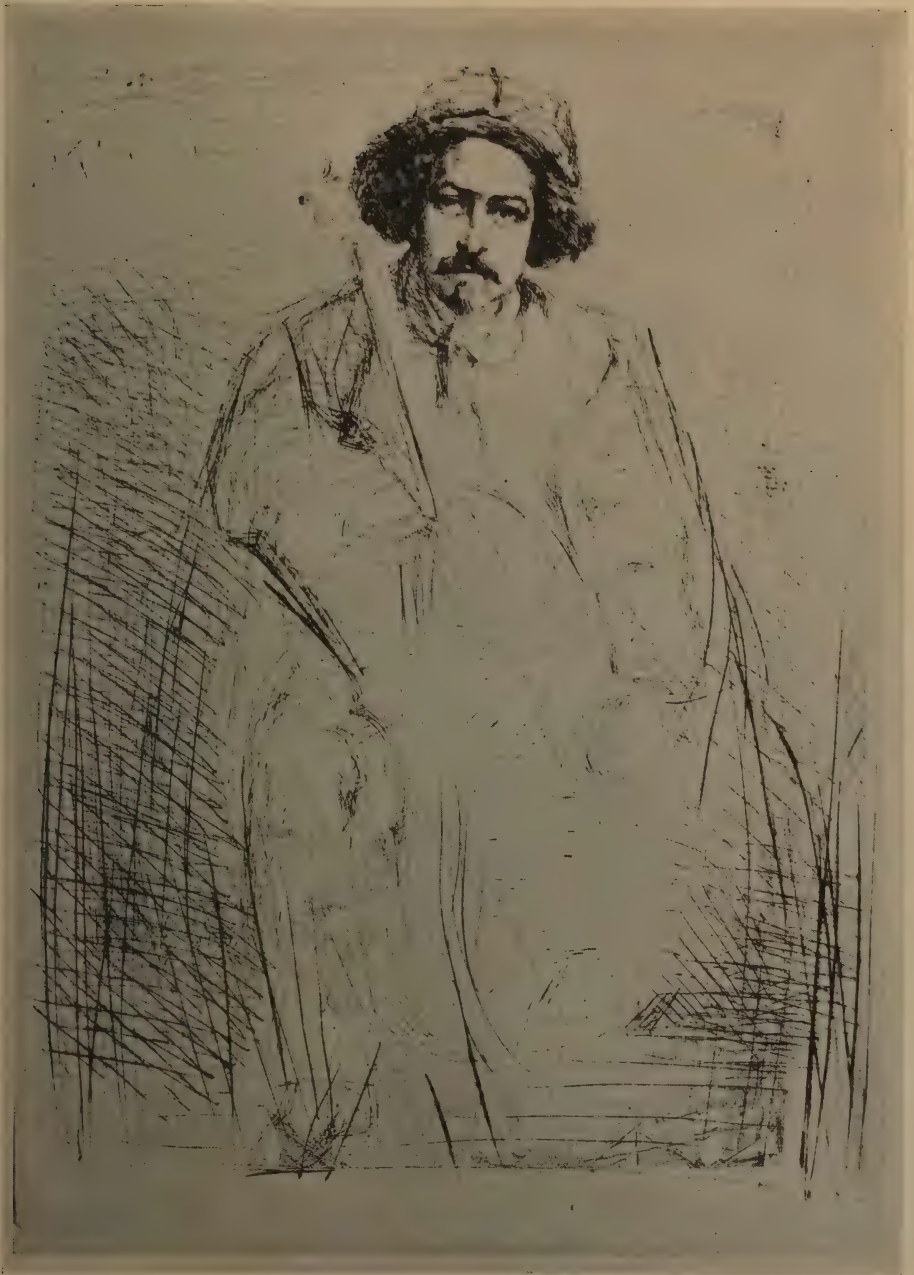
WHISTLER, JAMES ABBOTT McNEILL

168. ANNIE. *Etching.*

Kennedy, No. 10. Fifth State of five.

Signed on the plate,—*Whistler*. FINE IMPRESSION, printed in brown ink on
French paper. In perfect condition.

Height, $4\frac{5}{8}$; width, $3\frac{1}{8}$ inches. Framed.



JAMES ABBOTT McNEILL WHISTLER

BECQUET

[No. 181]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

169. LA MÈRE GÉRARD. *Etching.*

Kennedy, No. 11. Fourth State of four.

Signed on the plate,—*Whistler*. VERY FINE IMPRESSION, printed in brown ink, on old French paper, wide margins. In perfect condition. One of the "Twelve Etchings from Nature."

Height, $4\frac{7}{8}$; width, $3\frac{1}{2}$ inches. Framed.

For the Original Painting, See No. 214.

WHISTLER, JAMES ABBOTT McNEILL

170. FUMETIE. *Etching.*

Kennedy, No. 13. Fifth State of five.

Signed on the plate,—*Whistler*. FINE IMPRESSION, printed in brown ink, on old French paper. In perfect condition. One of the "Twelve Etchings from Nature."

Height, $6\frac{3}{8}$; width, $4\frac{1}{4}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

171. LIVERDUN. *Etching.*

Kennedy, No. 16. Second State of two.

Signed on the plate,—*Whistler*. FINE IMPRESSION, in brown ink, on French paper. In perfect condition.

Height, $4\frac{1}{4}$; length, 6 inches.

WHISTLER, JAMES ABBOTT McNEILL

172. DOG ON A KENNEL. *Etching.*

Kennedy, No. 18. Only State.

Signed on the plate,—*Whistler*. FINE IMPRESSION, printed in brown ink on Japan paper. In perfect condition.

Height, $2\frac{3}{4}$; length, $3\frac{1}{2}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

173. LA VIEILLE AUX LOQUES. *Etching.*

Kennedy, No. 21. Third State of three.

Signed in pencil, with the *Butterfly*. SUPERB EARLY PROOF, printed in brown ink on French paper. In perfect condition. One of the "Twelve Etchings from Nature."

Height, $8\frac{1}{8}$; width, $5\frac{3}{4}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

174. THE MUSIC-ROOM. *Etching.*

Kennedy, No. 33. Second State of two.

BEAUTIFUL PROOF, printed in brown ink, on French paper. In perfect condition.

Height, 5 11/16; length, 8 5/16 inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

175. LANDSCAPE WITH TWO HORSES. *Etching.*

Kennedy, No. 36. Second State of two.

Signed on the plate,—*Whistler*. FINE IMPRESSION, printed in brown ink, on French paper. In perfect condition.

Height, 5; length, 8 inches.



JAMES ABBOTT McNEILL WHISTLER

ROTHERHITHE

[No. 183]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

176. EAGLE WHARF. *Etching.*

Kennedy, No. 41. Only State.

Signed on the plate,—Whistler, 1859. VERY FINE IMPRESSION, of the Ellis and Green printing. In perfect condition. One of the "Sixteen Etchings."

Height, $5\frac{3}{8}$; length, $8\frac{3}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

177. LONGSHOREMEN. *Etching.*

Kennedy, No. 45. Only State.

Signed in pencil, with the *Butterfly*. AN EXTREMELY FINE EARLY PROOF, printed in brown ink, on French paper. In perfect condition.

Height, $5\frac{7}{8}$; length, $8\frac{3}{4}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

178. SOUPE À TROIS SOUS. *Etching.*

Kennedy, No. 49. Only State.

Signed in pencil, with the *Butterfly*. SUPERB EARLY IMPRESSION, printed in black ink, on French paper. In perfect condition.

Height, $5\frac{7}{8}$; length, $8\frac{7}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

179. BIBI VALENTIN. *Etching.*

Kennedy, No. 50. Second State of two.

Signed in pencil, with the *Butterfly*. AN EXTREMELY FINE EARLY PROOF, printed in rich brown ink, on Japan paper. In perfect condition.

Height, 6; length, $8\frac{7}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

180. BIBI LALOUETTE. *Etching.*

Kennedy, No. 51. Second State of two.

Signed in pencil, with the *Butterfly*. BEAUTIFUL EARLY PROOF, printed in rich brown ink, on French paper. In perfect condition.

Height, 9; width, 6 inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

181. BECQUET (The Fiddler). *Etching.*

Kennedy, No. 52. Third State of four, with the lower edge of the plate cleaned and before some of the drypoint lines at the sides and bottom were deepened.

AN EXTREMELY FINE IMPRESSION, printed in black ink, on French ribbed paper. Has small rust stain on surface, about one inch from right margin, otherwise in perfect condition. One of the "Sixteen Etchings."

Height, 10; width, $7\frac{1}{2}$ inches. Framed.

[See Illustration]



JAMES ABBOTT MCNEILL WHISTLER

THE RIVA—No. 1

[No. 186]

*Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.*

WHISTLER, JAMES ABBOTT McNEILL

182. BECQUET (The Fiddler). *Etching.*

Kennedy, No. 52. Fourth State of four.

FINE IMPRESSION, printed on thin Japan paper. In perfect condition. One of the "Sixteen Etchings."

Height, 10; width, $7\frac{5}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

183. ROTHERHITHE. *Etching.*

Kennedy, No. 66. Third State of three.

Signed in pencil, with the *Butterfly*. VERY FINE EARLY PROOF, printed in brown ink, on old French paper. In perfect condition. One of the "Sixteen Etchings."

Height, $10\frac{3}{4}$; width, $7\frac{3}{4}$ inches. Framed.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

184. THE FORGE. *Drypoint.*

Kennedy, No. 68. Fourth State of four.

Signed in pencil, with the "*Butterfly*." FINE RICH EARLY PROOF, printed in black ink on French paper. In perfect condition. One of the "Sixteen Etchings."

Height, $7\frac{5}{8}$; length, $12\frac{3}{8}$ inches. Framed.

In the summer of 1861 Whistler was in France, painting *The Coast of Brittany*. At this time, while at Perros Guirec, he made this splendid drypoint.

WHISTLER, JAMES ABBOTT McNEILL

185. THE "ADAM AND EVE," OLD CHELSEA. *Etching.*

Kennedy, No. 175. Second State of two.

Signed in pencil, with the *Butterfly*. BEAUTIFUL EARLY PROOF, printed in brown ink, on Japan paper. In perfect condition.

Height, $6\frac{7}{8}$; length, $11\frac{7}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

186. THE RIVA No. 1. *Etching.*

Kennedy, No. 192. Third State of three.

Signed in pencil, with the *Butterfly*, *imp.* BEAUTIFUL PROOF, printed by Whistler, in brown ink. In perfect condition. One of the "Twelve Etchings," Venice.

Height, $7\frac{7}{8}$; length, $11\frac{1}{2}$ inches. Framed.

[See Illustrations]

WHISTLER, JAMES ABBOTT McNEILL

187. LA SALUTE: DAWN. *Etching.*

Kennedy, No. 215. Fourth State of four.

Signed in pencil, with the *Butterfly*, *imp.* VERY FINE IMPRESSION, printed by Whistler, in brown, with very little tone. In perfect condition. One of the "Twenty-Six Etchings," Venice.

Height, $4\frac{7}{8}$; length, $7\frac{7}{8}$ inches. Framed.



JAMES ABBOTT McNEILL WHISTLER

STUDY IN THE SEMI-NUDE

[No. 197]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

188. THE MEMPES CHILDREN. *Etching*.

Kennedy, No. 261. Only State.

Signed on the plate with the *Butterfly*. FINE IMPRESSION, printed in brown ink, on French paper. In perfect condition.

Height, $2\frac{3}{8}$; length, 4 inches.

WHISTLER, JAMES ABBOTT McNEILL

189. EARLY MORNING, BATTERSEA. *Lithotint*.

Way, No. 7.

Signed on the stone with the *Butterfly*. In perfect condition.

Height, $6\frac{1}{2}$; length, $10\frac{1}{4}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

190. VICTORIA CLUB. *Lithograph*.

Way, No. 11.

Signed on the stone with the *Butterfly*. FINE IMPRESSION. In perfect condition.

Height, 8; width, $5\frac{3}{8}$ inches.

WHISTLER, JAMES ABBOTT McNEILL

191. VITRÉ—THE CANAL, IN BRITTANY. *Lithograph*.

Way, No. 39.

Signed in pencil, with the *Butterfly*. FINE EARLY PROOF, printed by Way. In perfect condition.

Height, $9\frac{1}{4}$; width, $5\frac{1}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

192. NUDE MODEL RECLINING. *Lithograph*.

Way, No. 47.

Signed in pencil, with the *Butterfly*. AN EXTREMELY FINE EARLY PROOF, printed by Way. In perfect condition.

Height, $4\frac{1}{2}$; length, $8\frac{3}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

193. LA JOLIE NEW YORKAISE. *Lithograph*.

Signed in pencil, with the *Butterfly*. FINE EARLY IMPRESSION, printed by Way. In Whistler's handwriting at the bottom is the title,—“*La Jolie New Yorkaise, Louis Quinze*,” and also a pencil dedication to,—“*William Heinemann*.” In perfect condition.

Height, 9; width, 6 inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

194. STEPHANE MALLARME. *Lithograph*.

Way, No. 66.

Signed on the stone with the *Butterfly*. Good impression, in perfect condition.

Height, $3\frac{3}{4}$; width, $2\frac{3}{4}$ inches.

Drawn for a frontispiece to the poet's works.



JAMES ABBOTT McNEILL WHISTLER

STUDY IN DRAPED FIGURE

[No. 198]

Kindly read the conditions under which every item is offered
and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

195. THE SMITH, PASSAGE DU DRAGON. *Lithograph.*

Way, No. 73.

Signed on the stone with the *Butterfly*. FINE EARLY IMPRESSION. In perfect condition.

Height, 10 $\frac{5}{8}$; width, 6 $\frac{7}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

196. THE THAMES. *Lithotint, done on one stone.*

Way, No. 125.

Signed in pencil, with the *Butterfly*. VERY FINE EARLY IMPRESSION, printed by Way. In perfect condition.

Height, 10 $\frac{1}{2}$; width, 7 $\frac{3}{8}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

197. DRAPED FIGURE STANDING. *Lithograph, in colors.*

Way, No. 155.

Signed on the stone with the *Butterfly*. BEAUTIFUL PROOF, printed on Japan paper, in colors of grey, flesh, red, and green. Printed in Paris. In perfect condition. EXTREMELY RARE.

Height, 8 $\frac{7}{8}$; width, 4 $\frac{1}{2}$ inches. Framed.

This particular proof is described in Mr. Way's catalogue, of Mr. Whistler's Lithographs.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

198. DRAPED FIGURE RECLINING. *Lithograph, in colors.*

Way, No. 156.

Signed on the stone with the *Butterfly*. BEAUTIFUL PROOF, printed on Japan paper, in colors of grey, green, flesh, blue and purple. Printed in Paris. In perfect condition. EXTREMELY RARE.

Height, 6 $\frac{3}{4}$; length, 10 inches. Framed.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

199. NUDE STUDIES. *Lithographs.*

Set of four lithographs by *Nicholson*, after Whistler's pastels.

Height of each, 5 $\frac{3}{4}$; width, 2 $\frac{3}{4}$ inches.

Together, 4 pieces.

WHISTLER, JAMES ABBOTT McNEILL

200. NUDE MODEL STANDING. *Reproduction in colors.*

Lithographic reproduction of a Whistler pastel, made by T. R. Way.

Height, 7 $\frac{3}{4}$; width, 3 $\frac{3}{4}$ inches. Framed.

Used as an illustration in Mr. Théodore Duret's book on Whistler.

WHISTLER, JAMES ABBOTT McNEILL

201. WHISTLER'S MOTHER. *Colored reproduction.*

Height, 14; length, 16 inches. Gilt frame.

Reproduction of the original painting, in the Musée du Luxembourg.



JAMES ABBOTT McNEILL WHISTLER

STUDY IN THE NUDE

[No. 205]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

202. CICELY HENRIETTA, MISS ALEXANDER, Harmony in Grey and Green. *Color reproduction.*

Height, $20\frac{3}{4}$; width, 11 inches. Gilt frame.

A reproduction in exact colors of the original painting, now in the National Gallery at London, Commissioned by W. C. Alexander.

WHISTLER, JAMES ABBOTT McNEILL

203. CREMORNE GARDENS, No. 2. *Colored reproduction.*

Reproduction of the original painting, in the possession of T. R. Way, Esq. Height, 10; length, $20\frac{1}{2}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

204. GIRL IN PINK. Portrait of a Young Girl. *Color reproduction.*

Height, $11\frac{1}{4}$; width, $6\frac{1}{2}$ inches, somewhat damaged by water. Gilt frame.

WHISTLER, JAMES ABBOTT McNEILL

205. NUDE MODEL SEATED. *Pastel in colors.*

Signed with the *Butterfly*. A nude full length, seated on a chair, with her left leg crossed over her right. The drawing is on heavy brown paper, the model is outlined in black and heightened in white, pink, and brown; other colors introduced are, red, blue, and yellow. In perfect condition.

Height, $10\frac{1}{2}$; width, $6\frac{3}{4}$ inches. Framed.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

206. PORTRAIT OF A LADY READING. *Pen-and-Ink sketch.*

Signed with the *Butterfly*.

Full length portrait of a lady holding a book. In Whistler's handwriting on right margin, is the following,—“*Un après midi chez Van Dyck*,” Aug. 10, 1900.

Height, $7\frac{1}{8}$; width, $4\frac{1}{2}$ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

207. STUDY OF THE NUDE. *Pen-and-ink sketch, on note paper.*

Height, $4\frac{1}{2}$; width, $2\frac{1}{2}$ inches. Framed.

A beautiful little sketch, showing the nude figure of a youthful female model, with her arms stretched upwards holding to draperies.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

208. FULL LENGTH PORTRAIT OF WHISTLER. *Woodcut, in colors.*

By William Nicholson. Signed in full, and dated, 1887.

Height, $9\frac{3}{4}$; width, 9 inches. Framed.

Exhibited at the Franco-British Exhibition, London, 1908.

WHISTLER, JAMES ABBOTT McNEILL

209. PORTRAIT OF WHISTLER. *Photograph.*

Full length, seated in armchair in his studio. Taken from life.

Height, $10\frac{1}{4}$; width, $7\frac{3}{4}$ inches. Framed.



JAMES ABBOTT McNEILL WHISTLER

STUDY OF THE NUDE

[No. 207]

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WHISTLER, JAMES ABBOTT McNEILL

210. PORTRAIT OF WHISTLER. *Photograph.*

Taken from life by M. Dornac. Full length, standing beside his engraving and printing press in his studio, Rue Notre-Dame-Des-Champs.
Height, 10¾; width, 8 inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

211. PORTRAIT OF WHISTLER. *Photograph.*

Taken from life, full length, seated on lounge in his studio.
Height, 7¾; length, 10¼ inches. Framed.

WHISTLER, JAMES ABBOTT McNEILL

212. PORTRAIT OF WHISTLER. *Photogravure.*

FINE PROOF IMPRESSION, with wide margins, two of which are uncut, and with the following autograph inscription by Whistler,—“*To William Heinemann, Graceful host and bold publisher, with affection.*” Signed with the *Butterfly*.

Height, 5¾; width, 3⅝ inches. White frame.

WHISTLER, JAMES ABBOTT McNEILL

213. YOUNG GIRL SEATED AT A WINDOW. *Oil painting on panel.*

Signed with the *Butterfly*. VERY FINE PAINTING of a young girl seated, and reading, in right corner of window seat, directed towards the left, with right leg crossed over left knee. Long velvet curtains drawn and fastened on each side. Landscape vista can be seen through the window. Colors, white, light and dark green, yellow, brown, pink and blue.

Height, 9¼; width, 7¾ inches. Framed.

Not mentioned in Pennell's "Life of Whistler," or of having been reproduced.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

214. LA MÈRE GÉRARD. *Oil painting.*

Signed in lower right corner,—*Whistler*. Three-quarter length, seated and holding flower in her left hand. Painted on heavy cardboard.

Height, 11½; width, 8¼ inches. Framed in gold.

This is the identical painting regarding which Mr. J. Pennell in his *Life of James McNeill Whistler*, writes,—

“Another figure was *La Mère Gérard*. She was old and almost blind, was said to have written verse. . . . She sold violets and matches at the gate of the Luxembourg. She was very paintable as she sat huddled up on the steps, and he got her to pose for him many times. . . . They used to chaff him about her in the Quarter. Once, Lalouette invited all his clients to spend a day in the country, and Whistler accepted on condition that he could bring *La Mère Gérard*. She arrived, got up in style, sat at his side in the carriage in which they all drove off, and grew livelier as the day went on. He painted her in the afternoon.”

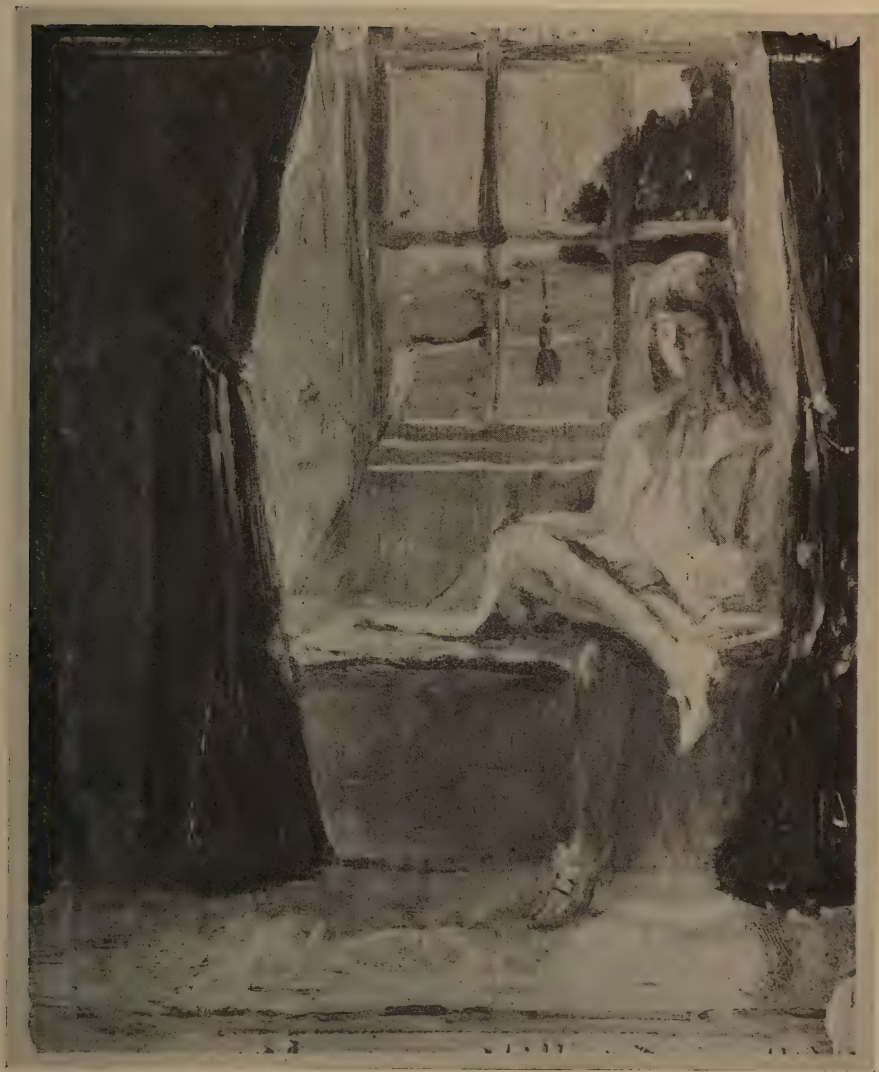
Accompanying the above is a Signed Autograph Letter from T. Watts Dunry, The Pines, Putney Hill, S. W., dated, June 3, 1912, written to Mr. Heinemann and relative to the above painting, which reads,—

“I enclose you receipt for 150, the price of Whistler's ‘*La Mère Gérard*.’ I do not think I am at all likely to come across any letter referring to it from Whistler. . . .”

For the Etched plate, See No. 169.

[See Frontispiece for Illustration]

71800
Ra 1861, no 272



JAMES ABBOTT McNEILL WHISTLER

PAINTING IN OILS

[No. 213]

Kindly read the conditions under which every item is offered and sold. They are printed in the forepart of the catalogue.

WHISTLER, JAMES ABBOTT McNEILL

215. THE PATH OVER THE HILL. *Oil painting on canvas, mounted on cardboard.*

A beautiful little landscape, with a path leading up over the hill on which a lady is walking; there are two other figures on the hillside, in the background are some trees and tall bushes, with a clear sky. Painted in brown, green, blue, and yellow. Signed with the *butterfly*, in lower right corner.

Height, $3\frac{5}{8}$; length, $7\frac{1}{4}$ inches. In gilt Whistler frame.

NOTE: This and the following 17 items were obtained by Mr. Thomas C. Hepp of Looe, Cornwall, England, from his father Thomas Hepp, who obtained them by purchase from Val C. Prinsep, R. A., (son-in-law of Mr. F. R. Leyland) a very old and close friend of Whistler's and who wrote the latter's biography. As the letter shows, Mr. Prinsep obtained them direct from Mr. Whistler, without the artist's knowledge as to whom they were intended for. The *Herbert Johnson* referred to in the letter was a cousin of the younger Mr. Hepp, and an artist who went to India with Mr. Prinsep when Edward, Prince of Wales, went there on his tour. The letter, which refers to all of these 18 paintings, will be sold with the present item. It is a one-page 4to Signed Autograph Letter, dated from "Holland Park Road, Addison Rd. London, W. 15th July 1874," and reads as follows,—

"Dear Tom.

"At last I have obtained for you the twenty 'Whistler' sketches you have so much desired and which you were so greatly bitten to possess.

"Be sure to keep from Mac my part in the matter. You know how touchy he is, and your friendship with Ruskin would make him bitterly regret parting with his sketches.

"As to price, supposing we agree on £30 you can give me this when we meet at the club.

"Have you heard from Herbert Johnson recently. I haven't met him since our Indian trip. Hope to see you soon.

"Yours always

"Val. C. Prinsep."

WHISTLER, JAMES ABBOTT McNEILL

216. MAN AND WOMAN SEATED ON A BENCH READING A NEWSPAPER. *Oil painting on heavy cardboard.*

Two figures seated on a slate colored bench alongside an open gate; the background is of dark and light green, with an orange and slate colored sky. The lady has on a white skirt with a brown velvet waist and a hat trimmed with a brown ribbon, the man a dark brown suit and hat. This is a charming and interesting little painting, both in composition and color.

Height, $6\frac{3}{8}$; length, $7\frac{3}{4}$ inches. In gilt Whistler frame.

See note to No. 215

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

217. NOCTURNE. *Cil painting on wood panel.*

A study of sky, clouds, and water.

Height, 5; length, $8\frac{1}{4}$ inches. In gilt Whistler frame.

See note to No. 215.

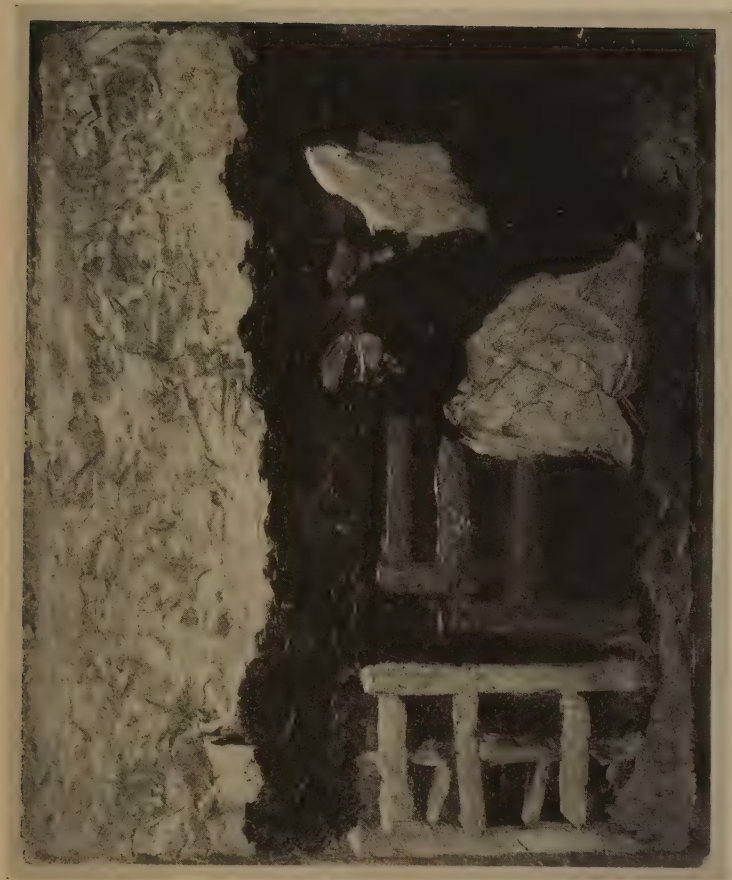
WHISTLER, JAMES ABBOTT McNEILL

218. NOCTURNE. *Oil painting on canvas.*

Study of sky, land and water, colors arranged so as to give the effect of a Nocturne.

Height, $7\frac{3}{8}$; length, $10\frac{3}{4}$ inches. In gilt Whistler frame.

See note to No. 215.



JAMES ABBOTT McNEILL WHISTLER

OIL PAINTING

[No. 216]

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WHISTLER, JAMES ABBOTT McNEILL

219. PORTRAIT OF A LADY READING. *Oil painting on heavy cardboard.*

Three-quarter-length portrait of a lady with auburn colored hair, standing holding a newspaper or magazine, in a grey dress trimmed in black, with a white ruffle at the neck, and a black hat trimmed with a white feather. Painted on a dark brown background. A very interesting and finished painting.

Height, $9\frac{1}{4}$; width, $5\frac{5}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

220. FISHING BOATS. *Oil painting on wood panel.*

A scene, probably at Billingsgate, of a number of fishing boats moored alongside the wharfs. A very interesting and finished painting, showing the masts of the fishing boats, in the background and on the other side of the river the warehouses and buildings, beautifully drawn. In the foreground are a few barrels and some fishermen.

Signed with the *butterfly*, in the lower left corner.

Height, $3\frac{5}{8}$; length, $7\frac{3}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

221. NUDE MODEL BATHING. *Oil painting on cardboard.*

A night scene in the woods, a nude young lady seated on the bank with her right foot in the water. An interesting little study, done on a dark background; the model, painted in light brown, stands directly in the light of the moon, which is shining through the trees. Signed with the *butterfly*, in lower right corner.

Height, $5\frac{3}{8}$; length, $6\frac{7}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

222. LANDSCAPE WITH TREES. *Oil painting on canvas mounted on cardboard.*

A charming little landscape; in the foreground is a heavy clump of bushes, in the center a low meadow with pools of water, and in the distance trees and heavy foliage against a yellow sky. Painted in yellow, green, light and dark brown.

Height, $7\frac{1}{2}$; width, $3\frac{3}{4}$ inches. In gilt Whistler frame.

See note to No. 215.

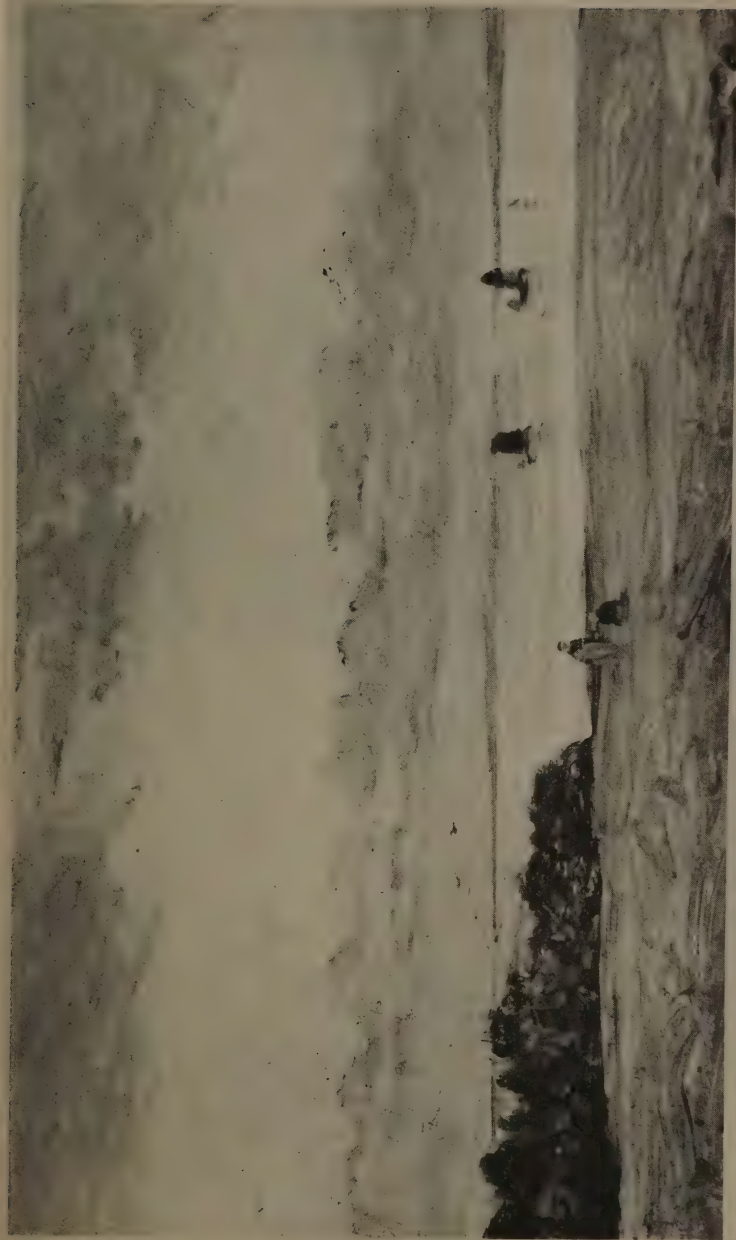
WHISTLER, JAMES ABBOTT McNEILL

223. WHEAT FIELD. *Oil painting on canvas.*

Beautiful composition, in the foreground a wheat field in bloom, on the outer edge a line of trees, bushes and farm houses, against a lightly clouded sky.

Height, 8; length, $10\frac{1}{8}$ inches. In gilt Whistler frame.

See note to No. 215.



JAMES ABBOTT MCNEILL WHISTLER

OIL PAINTING

[No. 224]

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WHISTLER, JAMES ABBOTT McNEILL

224. LANDSCAPE WITH LAKE. *Oil painting on cardboard.*

A charming landscape with lake in the middle distance, on which two boats can be seen; on the shore in the foreground there are two figures, and to the left a clump of bushes, the sky is heavily clouded. Painted in light and dark brown, light green, orange, grey white, and blue. Signed with the *butterfly*, in lower right corner.

Height, 5; length, $8\frac{7}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

225. LANDSCAPE WITH FARM HOUSE AND TREES. *Watercolor.*

A charming landscape, showing a low rambling farm house set in the middle distance behind three large trees against a light sky. The house is tinted in brown, light brown, pink, and orange; the trees in green, the sky in light blue, and the entire foreground in light green. Signed with the *butterfly*, drawn in dark green, in lower right corner.

Height, $6\frac{3}{4}$; length, $10\frac{1}{4}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

226. THE MOUNTAINSIDE. *Watercolor.*

A beautiful drawing, showing a road leading up the mountainside; across the valley there rises a taller mountain, which is drawn in purple and light blue against a blue and white sky; the hillside is in brown, light and dark green, with a touch of pink and blue. Signed with the *butterfly* in lower left corner.

Height, $11\frac{5}{8}$; width, $9\frac{3}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

227. LANDSCAPE WITH A LAKE. *Watercolor.*

A charming landscape with a lake in the middle distance; the distant shore, on which there are trees and some cottages, is drawn in grey against a solid grey and blue sky; the foreground is in dark and light brown with a light sky overhead. Signed with the *butterfly* in lower right corner.

Height, $4\frac{1}{4}$; length, 10 inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

228. SUNSET. *Watercolor.*

Study showing the water, a solid green, and in the distance resting on the water a solid batch of blue clouds, above which the brilliant glow from the sunset can be seen. Signed with the *butterfly* in lower left corner.

Height, $4\frac{1}{2}$; length, $7\frac{1}{2}$ inches. In gilt Whistler frame.

See note to No. 215.



JAMES ABBOTT McNEIL WHISTLER

WATERCOLOR

[No. 230]

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WHISTLER, JAMES ABBOTT McNEILL

229. MOUNTAIN LANDSCAPE. *Watercolor.*

A beautiful landscape with a rolling hill-top in the foreground, drawn in yellow, brown, and green, a ridge of dark blue mountains in the distance against a light blue sky. The brilliancy of the colors on the sunlit hill-top and a slight indication of a mountain to the left center, against the dark ridge in the distance gives this drawing a wonderful perspective.

Signed with the *butterfly* drawn in brown and pink, in lower left corner. Height, $9\frac{1}{2}$; length, $13\frac{1}{2}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

230. ON THE END OF THE PIER. *Watercolor.*

A beautiful little water scene full of sunlight; in the middle distance to the left stands the end of a pier on which a number of people are sitting, off the end of the pier there is a sail boat and in the distance four more can be seen; the brilliancy of the sun can be noted on the water in the foreground and by the reflection of the pier in the water underneath. Signed with the *butterfly* in the lower right corner.

Height, $5\frac{1}{8}$; length, $6\frac{7}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

[See Illustration]

WHISTLER, JAMES ABBOTT McNEILL

231. LANDSCAPE WITH LAKE IN FOREGROUND. *Watercolor.*

An evening scene showing the sunset, and a heavily clouded sky, the landscape is hilly with a lake in the foreground on which rests a number of sail boats. Drawn in brown, yellow, purple, grey, pink, and blue.

Signed with the *butterfly*, in lower right corner.

Height, $4\frac{5}{8}$; length, $12\frac{3}{8}$ inches. In gilt Whistler frame.

See note to No. 215.

WHISTLER, JAMES ABBOTT McNEILL

232. CLOUDS AND SKY. *Watercolor.*

An interesting little study of an arrangement of clouds.

Height, $4\frac{1}{4}$; length, $10\frac{1}{4}$ inches. In gilt Whistler frame.

See note to No. 215.

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